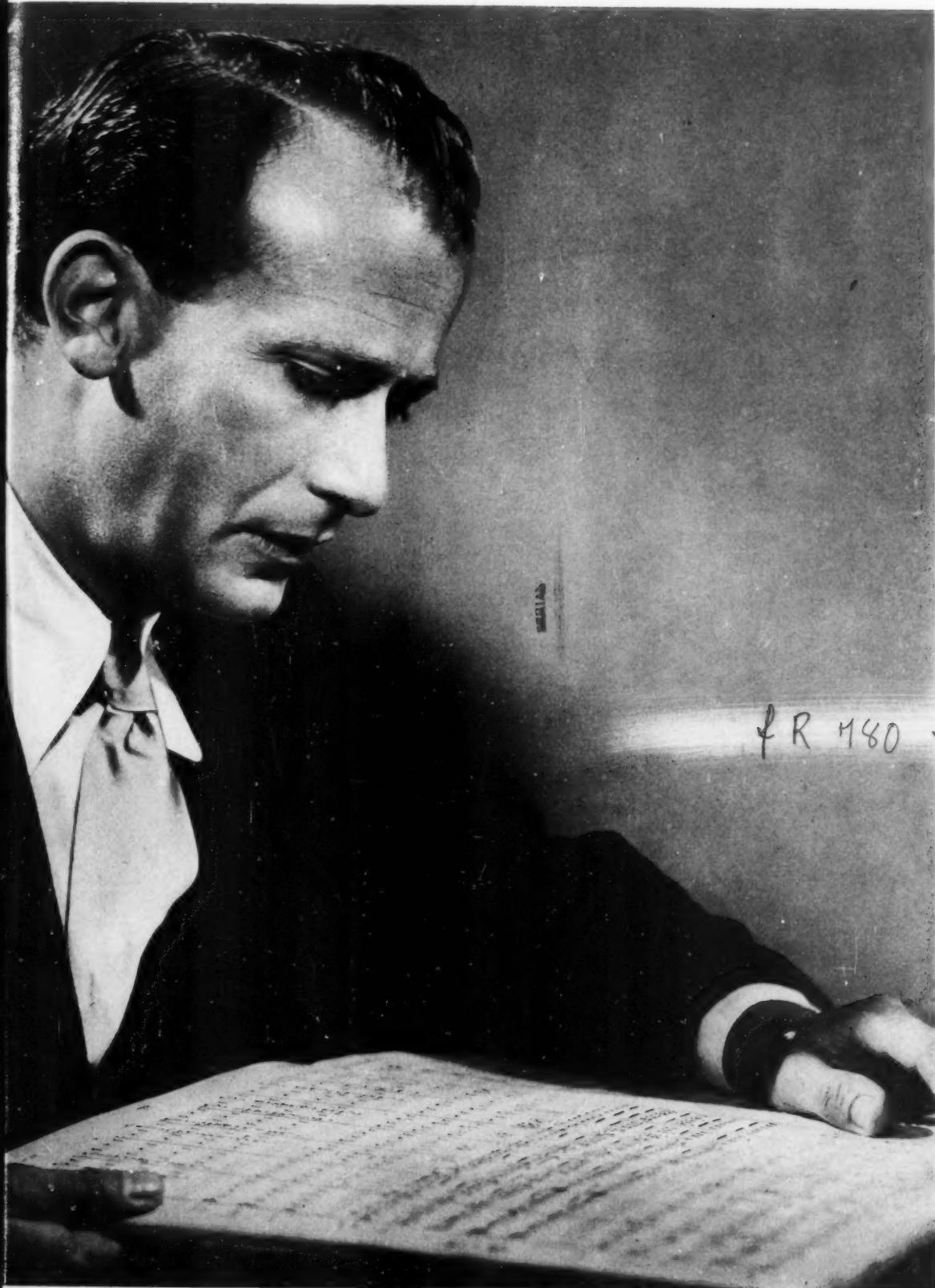


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MUSICAL AMERICA

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The Metropolitan's Telecast of Carmen Distinguished by Fine Auditory Reception

By JAMES LYONS

ALL of the evidence is not in, but it seemed to me the coast-to-coast theatre telecast of Carmen on Dec. 11 was a significant event in the history of music and certainly a seven-league step in the right direction for the beleaguered Metropolitan Opera Association.

If that sounds extravagant or even a bit foolish in the light of the critical consensus, it should be said at once that the visual experience unquestionably was stillborn by the drabness of color and the occasional grotesqueries of reproduction. But we are still in the Wright Brothers or Atwater Kent phase of an expensive, complex and difficult medium, and indeed the notion of closed-circuit operation is much newer than television itself. As an exploitation and as an innovation, commercially and artistically, it deserves every chance to get off the ground.

On the basis of audience reaction to this premiere, clearly the telecast is here to stay. Its potential is enormous, limited only by the number of motion-picture houses in the United States and the number of opera lovers in the provinces who will be willing to settle for a proxy performance in lieu of the real thing.

A review of the actual Metropolitan performance by Robert Sabin follows on page 4. I can speak only for the production's merits and demerits as it was seen and heard elsewhere. In this case the scene was the Lane Theatre in the Washington Heights section of New York City, one of the 31 film palaces across the country taking part in the noble experiment. Box-office prices there ranged up to \$4.80, and all but a quarter of the seats were sold. That was about the national average; one Manhattan theatre charged a \$7.20 top and half-

capacity was the lowest attendance.

All of the professional fraternity was gathered at the Guild Theatre in Rockefeller Center, so that the customers with whom I talked were a fair cross section of suburbanites. Their dress and their demeanor tended to the informal. There was a sprinkling of aficionados, but for the most part this was a kind of composite group of two types roughly classifiable as typical movie-goers and typical community concert subscribers. In short, this was not a sophisticated audience. But it was a wildly enthusiastic one, and understandably.

The auditory reception, first of all, was magnificent. Never has such a wonderful integration of vocal and orchestral tone been heard by a Metropolitan audience; that house simply does not have the acoustics. In this movie theatre every sound came over just as it should; nobody drowned out anybody else. The elements were perfectly balanced. The engineers deserve a medal for their achievement.

The essential drama of the opera, secondly, was made manifest as it could never be in a live performance—at least one can say as it never could be in the present Tyrone Guthrie production, where so often the continuity of the dramatic situation is lost in the plethora of supers and stage business. But the television camera focussed unerringly on the principals in these moments so that every nuance of the unfolding situation was not only discernible but properly emphasized.

The third, fourth and fifth considerations must be the quality of the telecast as seen, the fundamental matter of whether such an offering is self-contained as entertainment for its own sake, and the plaguing question of whether, in its present stage of development, it is worth the price of

admission. The order of these points is only suggestive. To many, the fifth will be of most immediate concern.

As intimated, the whole was rather shabby to look at. But I did not mind at all, and a number I queried did not mind, either. Each said in effect that techniques were bound to improve, and so what if the screen distends perspective here and there as long as the music is satisfactory and the screen provides a certain verisimilitude? For my part, I had seen the Metropolitan's visually sumptuous Carmen only a few nights before, but the singing on that occasion was prevailingly poor and the décors might as well have been shabby for all it contributed to any enjoyment of the performance. This time the singing was excellent—as it came across in the theatre—and the lacklustre grays didn't detract from its grandeur.

The complete informality of the circumstances was, decidedly, a boon to the majority. In my loge section, for instance, almost everybody smoked, and the efficient air conditioning kept the air clean enough to please the most unreconstructed abstainers. Also there were a sizable number of popcorn eaters. Nobody seemed to take offense. I did not. The screen was too absorbing.

It goes without saying, presumably, that the prices asked were exorbitant and will surely come down very soon. Like the regular attractions in these movie houses (*Actors and Sin*, and *The Toughest Man in Arizona*, will supplant Carmen) the opera cannot hope to lure the masses without gearing itself to the mass budget.

(A report of the performance as viewed from the Metropolitan is on page 4.)

Association of Concert Managers Meets In New York for Fifth Annual Convention

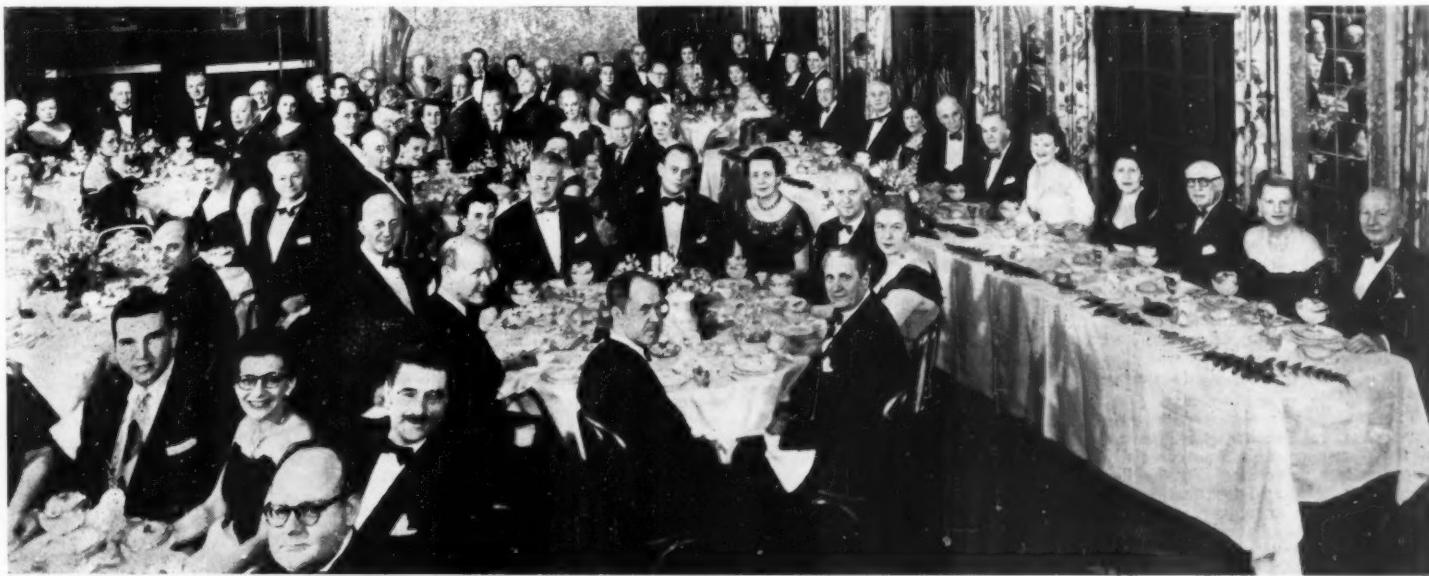
THE fifth annual convention of the National Association of Concert Managers got under way on Dec. 15 with a business meeting at the St. Moritz Hotel, which served as convention headquarters. The organization represents the leading promoters and sponsors of musical attractions throughout the United States and Canada. Marvin McDonald, of Atlanta, is president.

Speakers who addressed the convention on opening day were Marks Levine, director of National Concert and Artists Corporation; S. Wood Edwards, Jr., of the firm of Lee Edwards and Co.; Martin Feinstein, publicity director of Hurok Attractions, Inc.; and Boris Goldovsky, conductor of the Metropolitan Opera News on the Air. Following this meeting, a cocktail party for members of the organization and their guests was held at the Hampshire House, with the National Concert and Artists Corpora-

tion acting as host. The evening closed with a theatre party at the Metropolitan Opera House.

Another business meeting was scheduled for the morning of Dec. 16, and the afternoon was devoted to a panel discussion on basic problems in the field of professional concert presentation. There were nine participants: F. C. Schang, O. O. Bottorff, and Charles L. Wagner, for the booking bureaus; Mack Harrell, Abba Bogin, and Hyman R. Faine, for the artists; Arthur Oberfelder, Emma Feldman, and Arthur M. See, for the local managers. The panel chairman was Julius Bloom, director of the Brooklyn Institute of Arts and Sciences.

The convention closed with a banquet, Dec. 16, at the St. Moritz. Sixteen of the country's leading booking managers were present as guests of the organization, and Arthur Judson made a brief address. There also was a musical program by Anna Russell.



BANQUET ENDS CONVENTION OF CONCERT MANAGERS

Seated at the speaker's table along the right-hand wall are (reading from left to right) Marks Levine, Charles L. Wagner, Mrs. Arthur Judson, Mr. Judson, Marvin McDonald, Anna Russell, Mrs. Sol Hurok, Mr. Hurok, Mrs. Frederick C. Schang, Jr., and Mr. Schang

Arts Foundation Names Advisory Council

Billy Rose, one of the founders of the Lively Arts Foundation, has announced the formation of an Advisory Council to function in a consultative capacity to the foundation's administrative and producing directors. The ten men professionally prominent in the arts who have agreed to serve on the council are John Murray Anderson, Maxwell Anderson, Maurice Evans, Oscar Hammerstein 2d, Ben Hecht, Gilbert Miller, Richard Rodgers, Hassard Short, Deems Taylor, and Virgil Thomson.

Members of the council will be called upon only as advisors to the staff and will not actively participate in carrying out the extensive schedule of contemporary art productions planned for next season at the Ziegfeld Theatre in New York.

The legal structure of the foundation, a non-profit institution, is in the process of being completed. Trustees and administrative, technical, and producing directors will be announced shortly.

Greek Festival Troupe Coming Next Season

The Royal Festival Company of Greece, known as Panegyris, will make its first American tour next fall under the management of Albert Morini. The group, including 22 singers, dancers, and other musicians, will undertake a coast-to-coast tour of twelve weeks. Folk material and a panorama of Greek culture are features of its program. Mrs. Dora Stratou is producer.

Televising Carmen on Metropolitan Stage Not Disturbing to Opera-House Audience

By ROBERT SABIN

IN the Metropolitan itself, the changes in the production of the televised Carmen on Dec. 11 were less noticeable than I had anticipated. The Metropolitan had inclosed a loose leaf in the program informing the audience that there would be "slight changes in lighting and makeup" and that cameras would be put up in various places, one of them in the orchestra pit. The only camera that obtruded itself was one placed about halfway from the conductor's stand to the right side of the pit; and even that one was not disturbing, once its novelty had worn off.

During the performance, except for changes in lighting and stage grouping, one was scarcely conscious of the novel aspects of the production. Before it began, Fritz Reiner and the orchestra were subjected to a battery of lights; and during the entr'actes the cameras turned their attention to his conducting. He was very good-natured about the whole procedure, although it must have been extremely difficult to work under these conditions. At one point, he acknowledged the applause wittily with the clasped hands and raised arms of a victorious prizefighter. The audience was also given a taste of the lights during intermissions.

The singers were inspired to their greatest efforts by the special nature of the occasion. This was especially true of the performers in smaller roles, all of whom felt attention focused on them far more concentratedly than it would have been without the camera close-ups and shifting of emphasis attendant upon a telecast. It should be pointed out that this was not the sort of integrated and planned performance of TV opera that one had in the case of Britten's *Billy Budd*, but rather a successful adaptation of a stage performance to TV requirements, with a minimum of change. The occasional posing and overacting of the singers was justifiable under these circumstances.

The cast was familiar. Risë Stevens was used to working before cameras and her portrayal of Carmen had all of its accustomed features. Richard Tucker gave one of the most dramatically compelling performances of his career as Don José. Far from letting himself become stiff and embarrassed, he threw himself into the role and built the characterization to a stunning consummation in the death scene. Robert Merrill was an imposing, if perhaps slightly too self-conscious, Escamillo. The others were Nadine Conner, as Micaëla; Osie Hawkins, as Zuniga; Clifford Harcourt, as Morales; Lucine Amara, as Frasquita; Margaret Roggero, as Mercedes; George Cehanovsky, as Dancaire; and Alessio De Paolis, as Remendado. Miss Amara and Miss Roggero sang the Card Duet especially well, and Miss Stevens was also at her best in this scene. Janet Collins danced brilliantly in the last act. Altogether this was a gripping, if unconventional, performance, in the opera house.

N. Y. Philharmonic Plans 1953 Season

The 112th season of the New York Philharmonic-Symphony will open on Oct. 8 with the usual subscription season of 28 weeks, including two series of concerts on Thursday evenings, two on Friday afternoons, two on Saturday evenings and two on Sunday afternoons.

Highlights of the News

I Regular stage performance of *Carmen* by the **Metropolitan Opera** is telecast on closed circuit to paying audiences in motion-picture theatres throughout the country, Dec. 11 (Page 3).

I Fifth annual convention of **National Association of Concert Managers** is held in New York, Dec. 15 and 16 (Page 3).

I Valerie Bettis' *A Streetcar Named Desire* is given New York premiere by **Slavenska-Franklin Ballet** as company opens engagement at Century Theatre, Dec. 8 (Page 5).

I **José Limón and his Dance Company** give six programs at Juilliard School of Music, introducing many works new to New York, Dec. 5-14 (Page 5).

I Hogarth's series of paintings called *A Rake's Progress* are discussed in connection with the forthcoming American premiere of Stravinsky's opera (Page 6).

I Ponchielli's *La Gioconda* is revived by the **Metropolitan Opera** after a four-year absence from the repertory, Dec. 16 (Page 10). Wagner's *Die Meistersinger* makes seasonal re-entry into repertory, with many roles taken by new singers, Dec. 8 (Page 23).

I Alfred Wallenstein begins tenth season as conductor of the **Los Angeles Philharmonic** (Page 20).

I Stage premiere of Benjamin Britten's opera *Billy Budd* is given by **Indiana University** school of music, Dec. 7 (Page 21).

vate and parochial schools, between October and March, and a tour in neighboring states. These concerts are sponsored by the Atlanta Symphony Guild, Charles H. Jagels, president.

The All Star Concert Series, presented by the Atlanta Music Club, under the management of Marvin McDonald, closed its 1952 part of the season with the Robert Shaw Chorale, on Dec. 4. The Atlanta Music Club, Mrs. Lewis M. Dugger, president, ended its mid-season with Blanche Thebom on Nov. 21. The Atlanta Opera Company, Peter J. Stelling, president, closed its midseason with three performances of Massenet's *Manon*, on Dec. 11, 12, 13. The cast included Uta Graf, Jon Crain and Hugh Thompson, supported by Atlanta singers, under the direction of Richard Valente.

—HELEN KNOX SPAIN

Fatigue Forces Mitropoulos to Rest

Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony, has been forced to cancel his appearances with the orchestra during the early part of 1953. The conductor, who was taken ill on Dec. 8, is suffering from exhaustion after more than a year of activity both here and abroad. He will return to New York in time to conduct Beethoven's *Missa Solemnis* on April 2 and will be with the Philharmonic-Symphony for the remaining four weeks of its season.

George Szell, conductor of the Cleveland Orchestra, will give up a scheduled midwinter vacation to lead the orchestra for a two-week period beginning Jan. 8, and Vladimir Golschmann, of the St. Louis Symphony will also sacrifice his winter holiday in order to conduct in New York for a fortnight. Bruno Walter is to be in charge of the Philharmonic-Symphony concerts for one additional week, and Efrem Kurtz will conduct for one week.

Vienna Philharmonic Honors Old Members

VIENNA.—The Vienna Philharmonic presented Nicolai Medals to seven of its former members forced to leave Austria by the Nazi occupation in 1938 in a ceremony held at the Austrian Consulate General in New York on Dec. 17. Rudolf Hanzl, president of the Vienna Philharmonic, made the presentation. The Nicolai Medal was established in connection with the centenary of the Vienna Philharmonic in 1942. It has been awarded to all members of the orchestra as well as to others who have aided it. The medal shows a relief of Otto Nicolai, founder of the Vienna Philharmonic.

The seven former members of the orchestra, all of whom settled in the United States after being driven from Vienna, are Hugo Burghauser, bassoonist and former president of the orchestra; Ricardo Odnoposoff, violinist and former concertmaster of the orchestra; and Daniel Falk, Leopold Foerderl, Josef Geringer, Berthold Salander, and Ludwig Wittels, violinists.

Grocery Stores Sponsor Atlanta Concerts

ATLANTA.—In addition to its regular subscription series of eleven Tuesday evening concerts, the Atlanta Symphony, conducted by Henry Sopkin, began, on Nov. 30, a new series of five popular concerts known as the Sunday Afternoon Concerts. The Colonial Stores, a Southern institution dealing in groceries for more than half a century, are the sponsors. Admission is free.

An enthusiastic audience of some 4,500 attended the first concert, at the Municipal Auditorium, in which the program ranged from Bach to Sousa. Two Atlanta artists, Frances Hughes, soprano, and Warren Little, flutist, were the guest soloists.

In five years the orchestra has made remarkable progress artistically, professionally and financially. Its history is an inspiring story of the development of good music and music appreciation. Having as its forerunners the In-and-About Atlanta High School Orchestra, initiated in 1939, and the Atlanta Youth Symphony, organized in 1944, the Atlanta Symphony was not officially named and professionally established until January, 1947. The personnel consists of eighty professional players.

Along with the regular series of eleven concerts, with world-famed soloists, the orchestra also gives a triple series of four concerts for public, pri-

Bing Renews Contract With Metropolitan Opera

Rudolf Bing has signed a contract to continue for another three years as general manager of the Metropolitan Opera Company, beginning with the 1953-54 season. Announcing the renewal of the contract, George A. Sloan, chairman of the board of directors of the Metropolitan Opera Association, expressed great satisfaction with the new artistic successes Mr. Bing has brought to the opera house during the past three years.

DANCE ENTHUSIASM UNABATED

A Streetcar Named Desire

Wins Favor in New York Premiere

By ROBERT SABIN

VALERIE BETTIS' dance version of Tennessee Williams' play proved an immediate hit when it was performed for the first time in New York by the Slavenska-Franklin Ballet, in the opening program on Dec. 8 of the company's season in the New Century Theatre. Superb performances by Mia Slavenska, as Blanche, and Frederic Franklin, as Stanley, sustained the dramatic tension of the involved work, and all of the members of the cast were thoroughly in character.

If one had not seen the original play or the motion picture based on it, one might well become confused about the development of Miss Bettis' ballet. But she has caught the highlights of the tragedy and devised some stunning movement for the major figures in it. She has divided the scene into two worlds: Stanley Kowalski's flat in the French Quarter in New Orleans and the inner world of Blanche Du Bois. The ingenious scenery, consisting largely of movable shutter doors, aided in conveying visually to the audience this shift from the world of reality to the world of memory and imagination. But the dancing and acting of Miss Slavenska was equally effective in emphasizing this schizophrenic aspect of the work. In the hands of a less strong and capable artist this role could have fallen to pieces, but she never let it weaken for an instant, even when the choreography was sketchy and inconclusive.

Mr. Franklin proved himself a first-rate actor and mime as well as dancer in the role of Stanley. He managed to convey the brutality of the character without making it repulsive. In the clever card-playing scene he was as light and quick as a cat in his movement. His pursuit of Blanche in the rape scene was as exciting as a motion-picture thriller, and somehow he and Miss Slavenska managed to keep it from becoming anticlimactic, although Miss Bettis has sustained the tension for a cruelly long time. Lois Ellyn was appealing as Stella, a difficult role for all its seeming simplicity; Jamie Bauer was a vivid figure as the Vendor of Flowers for the Dead; and Marvin Krauter was convincing as Mitch. Robert Morrow as Blanche's Young Husband and Roland Vazquez as His Friend, figures in Blanche's Inner World, also danced eloquently, as did the others in the large cast.

North's Music Used Again

Alex North's atmospheric music had been adapted and orchestrated by Rayburn Wright. Saul Bolasni's costumes were imaginative; and this production, like all the others on the program, was designed by Peter Larkin. The orchestra was tinny, but it was energetically conducted by Otto Frolich. Miss Bettis' work is pure Broadway in some passages, and it is not a coherent ballet, but it is an exciting vehicle and very effective theatre.

The program opened with another New York premiere, that of Miss Slavenska's Symphonic Variations, an abstract ballet set to Franck's score. The choreography is extremely simple, somewhat reminiscent of ballet school at times, but it is in good taste. The

young dancers in the cast worked hard and technically quite cleanly, although they did not achieve much poetry or elegance of style. They were Lois Ellyn (who has improved startlingly since I last saw her with the New York City Ballet, where she had roles that were perhaps a bit beyond her), Shirley Weaver, Sally Seven, Sally Streets, Robert Morrow, Ronald Colton, Marvin Krauter, and Peter Bonura. Richard Ellis played the piano-solo part in the music, which Mr. Frolich took at a leisurely pace.

Miss Slavenska and Mr. Franklin danced Vincenzo Celli's version of the Don Quixote pas de deux (spelled Don Quijote in the program, but no more authentically Spanish in style than this pas de deux is in other versions). Both of them, especially Miss Slavenska, gave a brilliant performance. Classic elegance of style and ethereal beauty of movement were not her strongest points, but in a work of this type she was strong as steel and magnificently sure of herself.

Danilova Warmly Greeted

The evening closed with Miss Slavenska's and Mr. Franklin's version of The Nutcracker Suite, in which the beloved Alexandra Danilova, guest star with the company, danced two solos and the grand pas de deux, with Roland Vazquez as her partner. Miss



Mia Slavenska, as Blanche; Frederic Franklin, as Stanley, and Lois Ellyn, as Stella, in Valerie Bettis' version of Tennessee Williams' play

Danilova was warmly greeted, and she performed with her wonted graciousness and aristocracy of style, albeit with some technical stiffness and insecurity. This ballet is the least attractive of the company's productions, for it lacks brilliance both in the stage setting and in the performance.

The season's third novelty, Zachary Solov's Mlle. Fifi, had its premiere on Dec. 9. Described in the program note as "a capsule French farce dealing with the classic triangle," this work is actually a flimsy and embarrassingly silly vaudeville skit. The characters are Fifi, a music hall tight-

rope walker; Gaston de Sevignac, who is in love with her; and the Marquis de Sevignac, his father, whom she takes into tow when he comes to demand that she give up his son. There is practically no choreography, and the piece is sadly lacking both in taste and wit. The role of Fifi was tailored for Miss Danilova, and she performed it with great vivacity and charm. It was not her fault if it made her seem kitteish at times. Roland Vazquez and Marvin Krauter did everything that was possible with the roles of the young suitor and his father. The music used for Mlle. Fifi was some appalling trash by Théodore Lajarte, a very minor French composer, arranged by Samuel Grossman. Helene Pons designed the costumes.

Portrait of a Ballerina

Mia Slavenska's Portrait of a Ballerina, the fourth and final novelty, had its New York premiere on Dec. 11. Suggested by Degas's sculpture, La petite danseuse à quatorze ans, the ballet "depicts the young dancer's basic conflicts, the demands of her profession as opposed to her need for a life of love and reality." Miss Slavenska's conception of those conflicts is a bit naive, but her ballet is sensible, and it contains some excellent episodes, notably the classroom scenes.

Miss Danilova was ideally cast as the ballerina who inspires the rebellious Young Dancer and whose portrait comes to life to encourage her. Miss Slavenska made the Young Dancer a convincing and amusingly impetuous character. Frederic Franklin was a perky and imperious Maestro, and the others in the cast performed expertly. The epilogue, in which the Young Dancer in turn becomes the Portrait of a Ballerina and inspires a new Young Dancer, needs some revision, but the ballet as a whole is coherent. Dohnanyi's Variations on a Nursery Rhyme, for piano and orchestra, was not a happy choice for a musical background because of its frequent changes of mood and tempo, but it served. Richard Ellis played the solo part. Miss Slavenska designed the costumes for this ballet, as she did for Symphonic Variations.

The original one-week engagement of the Slavenska-Franklin company was extended into a four-week run, with A Streetcar Named Desire scheduled for every performance and Mlle. Fifi for every performance except Friday nights and Sunday matinees.

Jose Limon Introduces Six Works

In His Juilliard Dance Concerts



José Limón and Letitia Ide in Mr. Limón's The Exiles

Robert Perry

SIX of the eleven works performed by José Limón and his Dance Company in the Concert Hall of the Juilliard School of Music on Dec. 5, 6, 7, 12, 13, and 14, for the benefit of the Dance Scholarship Fund, were new to New York. And another of the eleven, Doris Humphrey's Variations and Conclusion from New Dance, created in 1935, had not been seen in many years. Mr. Limón danced magnificently through-

out the series, and his company was also inspired. The repertoire was a distinguished one and a convincing answer to those who have complained that there is a dearth of first-rate modern dance works. There is no lack of interesting and valuable compositions or brilliant dancers. There is no chance to see them sufficiently.

The first program, presented on Dec. 5 and 7, was made up of Mr. (Continued on page 16)



Plate 1. The Heir



Plate 2. The Levee



Plate 3. The Orgy



Plate 4. The Arrest



Plate 5. The Marriage



Plate 6. The Gaming Home

Plate 7.

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Plate 7. The Prison



Plate 8. The Madhouse

THE RAKE'S PROGRESS — A Study

Hogarth's Original Paintings Con-
trusted with Stravinsky Opera To Be
Presented Soon by Metropolitan

By AUDREY WILLIAMSON

IT IS not surprising that A Rake's Progress, William Hogarth's series of morality paintings (later engraved by the artist, as reproduced on these pages), should have inspired in turn the scenario of a ballet and the libretto of an opera, for Hogarth himself, in his book *The Analysis of Beauty*, descended on the linear basis and art of dancing, and he thought of his pictures always in terms of the stage.

"I have endeavored to treat my subjects as a dramatic writer; my picture is my stage, and men and women are my players" was an explanation he repeated as a kindly guide to art critics. "I wished to compose pictures on canvas, similar to representations on the stage; and further hope, that they will be tried by the same test, and criticized by the same criterion."

Hogarth was born in 1697, and theatrical life in the first half of the eighteenth century figured very largely in his paintings and engravings. The Beggar's Opera, the greenroom at Drury Lane Theatre, the great actor David Garrick and other players became among his subjects. As the friend and portraitist of the novelist Henry Fielding, he also had a close connection with literature. Fielding in his preface to Joseph Andrews paid tribute to Hogarth's power of depicting

human nature, from which he himself derived some ideas.

References to musicians and singers abound in Hogarth's work, and very frequently—as in the case of many of his other characters—the satirical figures were based on living models. He was particularly savage with the fashionable Italian male sopranos: a gross representation of the castrato Giovanni Carestini, in a giant bow-cravat and with heavily jeweled ears and fingers, looms monstrously in the foreground of the Salon scene in *Marriage à la mode*, attended by an effete male connoisseur and adulating female. In the Levée scene of The Rake's Progress itself there is a harpsichordist playing from an opera called *The Rape of the Sabines*, and a subtle indication of the new heir's extravagance appears in a list of presents given to another castrato, the great Farinelli, among which is included "A Gold Snuff Box Chace'd with the Story of Orpheus Charming of Brutes by T: Rakewell, Esq." (This list is not distinguishable in the original painting, but it appears in preliminary sketches and in the later engravings.)

A Rake's Progress appeared in 1735, two years after the phenomenally successful *A Harlot's Progress*, which at the time seems to have

aroused more interest in the theatrical world. A Harlot's Progress was quickly turned into a ballad opera, *The Jew Decoy'd* (although this was never actually performed), and into a pantomime by Colley Cibber, which was produced at Drury Lane. A Rake's Progress perhaps inevitably was overshadowed by its predecessor's success; it also suffered, as a biographer shrewdly remarked, from the fact that it dealt with male vices, towards which society is (or was) notoriously more indulgent.

The paintings for A Rake's Progress, which are now housed in Sir John Sloane's Museum in London, are eight in number and take the following narrative form:

(1) *The Heir*. The young Tom Rakewell, being measured for fine new clothes by a tailor, has inherited a fortune from his miserly father and is preparing to leave his Eastcheap home for high-society life. For the weeping girl he betrayed when at Oxford, and is now deserting, he can only offer a handful of money, which is being furiously rejected by her mother.

(2) *The Levée*. The Rake is now established and, still in nightcap, is holding morning court, surrounded by sycophants and instructors in the fashionable arts and athletics.

(3) *The Orgy*. In a turbulent scene in a famous Drury Lane brothel, the Rake, now a figure of weak dissipation, dishevelled and half drunk, is being simultaneously caressed and robbed of his watch by one of the dubious beauties present.

(4) *The Arrest*. On his way in a sedan chair to Court on Queen Caroline's birthday, the Rake has been stopped and is about to be arrested for debt. The betrayed girl, now a

London milliner, prevents the arrest by offering her own savings.

(5) *The Marriage*. To renew his squandered fortune Rakewell has undertaken marriage in old Mary-le-bone Church with an elderly, one-eyed heiress. The betrayed girl, her child, and her mother are trying vainly to enter the church and stop the wedding. Already the depraved bridegroom has his eye on his bride's attractive maid.

(6) *The Gaming House*. The Rake has ruined himself gambling at cards and, his wig torn from his head, kneels with arm upraised in a frenzy of despair.

(7) *The Prison*. Confined to Fleet Prison for debt, he is nagged at by his bitter harridan of a wife. The girl he betrayed, who has come to visit him with their child in the hope of helping him, swoons in distress.

(8) *The Madhouse*. A scene showing the horrors of eighteenth-century Bedlam, filled with madmen of varying hallucinations. The Rake, chained by the feet, almost naked, and tearing madly at his own flesh, is supported in his dying agony by the ever-faithful, weeping girl.

Hogarth as a painter was by nature a realist, as vivid and descriptive as a novelist in his creation of human characters. His observations brought his portraits, as the essayist Hazlitt wrote, to the very edge of caricature yet never beyond it. The pictures on his walls are real pictures, selected with a satiric appreciation of their relevance to the scene; his backgrounds recognizably depict the London of his period. In the Levée scene of A Rake's Progress, M. Dubois, the French teacher of the smallsword; Figg, the prizefighter and master of the quarterstaff; and Mr. Essex, the

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THE complete series of Hogarth's A Rake's Progress engravings are reproduced on these two pages.

Orchestras in New York

Collegium Musicum Gives Its Third Concert

The third program presented by the Collegium Musicum on Dec. 1 at the Circle-in-the-Square included a Beethoven Duet, for viola and cello; a Quintet for Oboe and Strings, by Reicha, and a Trio, for flute, cello, and harp, by Arthur Koutzen. Mildred Wummer, the flutist in the latter, and so mishandled her important assignment that it was impossible to judge the musical values of the work fairly. The concert opened with Debussy's Sacred and Profane Dances, wherein the soloist, Cynthia Otis, was strained to the limits of her ability, and closed with Corelli's Concerto No. 7, Op. 6. In the ensemble pieces, conducted by Fritz Rikko, the general standard of performance was considerably higher than in the chamber works, which lacked the firm grip of a controlling hand.

—C. B.

Lacomblé Is Soloist In Bloch Concerto

Boston Symphony, Pierre Monteux conducting. Corinne Lacomblé, pianist. Carnegie Hall, Dec. 3:

Academic Festival Overture Brahms
Concerto Symphonique Bloch
(First New York concert performance)
Symphony No. 3 Beethoven

Although this was the first New York concert performance of Ernest Bloch's Concerto Symphonique, if one did not classify NBC Symphony broadcasts as concerts in a technical sense, the work had been heard here, on Jan. 21, 1950, when Mrs. Lacomblé played it with the NBC Symphony under Ernest Ansermet. Her per-

formance was, if anything, superior on this occasion, but the music was as disappointing as ever. It is full of turgid emotional rhetoric and Straussian bombast. The opening movement consists largely of proclamatory chords on the piano that set the stage for a drama that never occurs; and the other two movements are heavily padded and episodic in their development. The Ernest Bloch who composed Schelomo, and the String Quartet No. 2, two works that have already taken their places in the



Pierre Monteux

standard repertoire as universally recognized masterpieces, is little in evidence in this patchwork concerto. Mrs. Lacomblé played the work with great technical power and complete devotion, and Mr. Monteux and the orchestra provided an expert accompaniment.

The Brahms overture was performed at an amazingly slow tempo, but Mr. Monteux built it to a stunning climax. His interpretation of Beethoven's Eroica was one of the noblest I have ever heard. Spacious, eloquent, sensitive to the contrapuntal miracles that occur in the work, full of human wisdom and profound feel-

ing, this was an all-encompassing revelation of what is probably the greatest of all symphonies.

—R. S.

ing her New York debut, played her part of the new work just about perfectly, a little too much so, perhaps, since its brittle tone and rhythmic sharpness seemed to carry over in a not too convincing performance of Franck's sensuous and poetic Symphonic Variations.

—A. B.

Boy Violinist Is Heard With Philharmonic-Symphony

Charles Castleman, ten-year-old violinist who made his recital debut at Town Hall last season, played the first movement of Mendelssohn's Concerto in E minor with the New York Philharmonic-Symphony at Carnegie Hall on Dec. 6. His performance was heard in a young people's concert conducted by Igor Buketoff. The program also included works by Mozart, Tchaikovsky, Hindemith, and Copland.

—N. P.

Monteux Conducts Suite by Max Reger

Boston Symphony, Pierre Monteux conducting. Carnegie Hall, Dec. 6, 2:30:

Symphony No. 4 Schumann
A Romantic Suite Reger
Ein Heldenleben Strauss

We do not hear Reger's music very much in the United States, partly because a legend has grown up that he composed only contrappuntally intricate, overstuffed, dated, and ugly music. The majority of those who have done most to propagate this critical legend have never heard more than three or four pieces by Reger in their lives. Now it is true that the Romantic Suite is not one of Reger's best works. It cannot compare with the Hiller Variations, the Mozart Variations, or the Sinfonietta. But it is well worth reviving every now and then, especially when it is performed

(Continued on page 28)

Recitals in New York

Ruth Slenczynski, Pianist Carnegie Hall, Dec. 1

When Ruth Slenczynski made her New York debut in 1933 at the age of eight, she startled the musical world with the brilliance and musicality of her playing. Seven years later, in 1940, at the age of fifteen, and again in 1947 she returned, but not to similar triumphs. Her playing in this recital was technically adequate, tasteful, and sometimes lyrically expressive in little pieces, but it was tame, uninteresting and prevailingly unimaginative. In Bach's Chromatic Fantasy and Fugue, a work demanding boldness and nobility of style, as well as technical power on a grand scale, she failed to suggest the true stature of the music. There are much more passion and vision in Schumann's Sonata in G minor than her rather pallid interpretation revealed, nor did she achieve much variety of color in Debussy's Estampes. It was in some intimate pieces by Bela Bartok that Miss Slenczynski played with most individuality. She ended her program with Prokofiev's Toccata, which she played with technical ease but without the élan needed to make that commonplace work sound exciting.

—R. S.

Musicians' Guild Town Hall, Dec. 1

In the opening concert of its seventh season, the Musicians' Guild showed anew that it is one of the finest chamber-music groups around. Taste, style, beauty of tone, technical expertise, and winsome programming once again were in order. The

permanent members—the Kroll Quartet (William Kroll and Louis Graeler, violins; Nathan Gordon, viola; and Airon Twardowsky, cello); Joseph Fuchs, violinist; and Lillian Fuchs, violinist—were joined on this occasion by Eugene Istomin, pianist, and John Wummer, flutist.

Miss Fuchs, Mr. Fuchs, and Mr. Wummer opened the evening with a patrician performance of Beethoven's Serenade in D major, Op. 25. The trio played with a brilliant buoyancy and a disarming simplicity and elegance. It was a completely charming performance and one of the high points in a thoroughly delightful evening. The Kroll Quartet next took the floor, playing Debussy's Quartet, Op. 10. Purists might have asked for a cooler, more delicate approach, but the performance was always in taste and carried out convincingly in its own forceful terms. The slow movement was especially beautiful in sound.

After intermission, Miss Fuchs and Mr. Fuchs made the most of Villa-Lobos' Duo, a rather discursive and episodic work, which the performers managed to hold together by sheer musicianship. The other high point of the evening came at its close when Mr. Istomin and the Kroll Quartet presented a performance of Dvorak's Quintet in A major, Op. 81, that had extraordinarily fluid rhythm and sumptuous tone. The way in which piano and strings co-ordinated rubatos and changing tempos without losing a whit of spontaneity was particularly striking.

—A. B.

Lois Marshall, Soprano Town Hall, Dec. 2, 3:00 (Debut)

Lois Marshall, winner of the Walter W. Naumburg Musical Foundation Award, made a singularly auspicious debut. With her opening group of sixteenth- and seventeenth-century English songs, the soprano immediately established herself as a gifted artist. She brought to meaningful life songs whose subtle blend of the naive and the decorative can prove a stumbling block to many a singer. Here she had sung on a suitably small scale, but, turning to a Schubert group, she revealed a big, full-bodied voice, not perhaps in perfect control, but a surprise and delight to the ears. In the ensuing excerpts



Lois Marshall

from Mozart's Mass in C minor, the very bigness and fullness of the voice, however, seemed to militate against the greatest flexibility, but the conception was tasteful and the performance perceptive.

Accuracy of pitch, dramatic intensity, and grandness of line marked the aria, *In questa reggia*, from Puccini's Turandot, which opened the second half of the program. It seemed a slight matter that the difficult tessitura occasionally led Miss Marshall to forcing of tone and loss of color. Her delivery of Falla's

Siete Canciones populares Españolas, on the other hand, was excellent in every respect. The emotional fire and vocal sensuousness she brought to these songs were stunning. If the soprano could reach no great heights in Samuel Barber's Three Songs to Poems of James Joyce, which concluded the program, the fault could be laid to unprepossessingly bombastic and frenetic music, for she certainly gave them the full benefit of her extraordinary gifts. Weldon Kilburn was the accompanist.

—A. B.

James Wolfe, Pianist Town Hall, Dec. 2 (Debut)

James Wolfe, a pianist of exceptional interpretative powers, began his debut recital with a performance of Bach's C minor Partita that was crystalline in its clarity of outline, full of subtle accents and colors, warm and human. The pianist's fine feeling for the romantic school was in evidence in the Schumann Papillons and a Chopin group. Seldom does one hear Chopin's most plaintive étude, the one in C sharp minor from Op. 25, delivered with such poetry and intensity of feeling or the tremendous scale passages for the left hand played with more finely shaded dynamics. The opening chords of the B minor Scherzo had a startling clangor, and what followed was spine-tingling in its frenetic fury and propulsion. Through an ingenious use of the pedal, Mr. Wolfe had an uncanny way of making certain chords ring in the mind long after their original sound had ceased to exist. In contrast, the B major section was sung with tender simplicity.

John Stewart McLennan's Fantasy, Fugue and Rigadoon, written for Mr. Wolfe and first performed in New York in this recital, proved to be a

(Continued on page 11)

MEPHISTO'S MUSINGS

Hospitality

A refreshing instance of *noblesse oblige* in reverse was provided by the local concert managers from all parts of the country when they entertained the New York managers in the latter's own bailiwick on Dec. 17 and picked up the check for the dinner. Representing communities from coast to coast, the local managers were in New York for their annual conclave, and the usual buyer and seller roles were reversed, for the first time within the memory of anyone present, in an evening of merriment and comradeship. The company was delighted with the stories and reminiscences of Fred Schang, Sol Hurok, Marks Levine, and Charles Wagner, and listened seriously to an address by Arthur Judson. Marvin McDonald, of Atlanta, who was re-elected president of the National Association of Concert Managers, was the toastmaster.

Emily Postism

One of my minions recently dug up a copy of *True Politeness, A Handbook of Etiquette for Ladies, by An American Lady*, published in New York in 1847. It contains 189 rules of grace, eight of which apply to deportment in the gentle accomplishment of music. I think you will agree the passage of a century has not dimmed the wisdom of these exhortations — and who said they should apply only to ladies?

CXIII

Never exhibit any particular anxiety to sing or to play. You may have a fine voice, have a brilliant instrumental execution; but your friends may by possibility neither admire nor appreciate either.

CXIV

If you intend to sing, do not affect to refuse when asked, but at once accede. If you are a good singer, your prompt compliance will add to the pleasure of your friends, and to their regard; if you are not, the desire to amuse will have been evinced and will be appreciated.

CXV

Do not sing songs descriptive of masculine passion or sentiment; there is an abundance of superior songs for both sexes.

CXVI

If you are singing second, do not drag on, nor as it were tread upon the heels of your prima; if you do not regard your friend's feelings, have mercy on your own reputation, for nine out of ten in every party will think you in the wrong, and those who know that you are singing in correct time, will believe you ill-natured or not sufficiently mistress of the song to wait upon your friend.

CXVII

If playing an accompaniment to a singer, do not forget that your instrument is intended to aid, not to interrupt; that it is to be subordinate to the song.

CXVIII

If nature has not given you a voice, do not attempt to sing, unless you have sufficient taste, knowledge and judgment to cover its defects by an accompaniment.

CXIX

Never sing more than one or two songs consecutively.

CXX

When at concerts or private parties where music is being performed, never converse, no matter how anxious you may be to do so, or how many persons you may see doing so; and refrain from beating time, humming the airs, applauding or making ridiculous gestures of admiration.

The Terrible Sir Thomas

Sir Thomas Beecham has hit the ceiling again — this time the ceiling of a taxicab from which he was disembarking on his way to a recording session a short time ago in London. He was taken to a hospital where he was treated for concussion. Perhaps this was Sir Thomas' expiation for having hit your ex-editor, Cecil Smith, over the head with the epithet, "gunman from Chicago," as a rejoinder to some uncomplimentary remarks Mr. Smith made in the London *Express* about Sibelius and Sir Thomas' opening concert at the Edinburgh Festival last August.

Equally Terrible Sir John

Greeted with an ovation as he stepped before the orchestra to

conduct the last act of *La Bohème* at Covent Garden recently, Sir John Barbirolli, one-time conductor of the New York Philharmonic-Symphony, signalled for silence and then made the following speech:

"Thank you, but may I say you've spoiled exquisite performances during the first and third acts by untimely applause. If you have any feelings of affection towards me, please give me the extreme pleasure of allowing me to hear the end of this work." After a few titters in the stalls, he concluded: "This opera finishes only when the music ends, and not when the people have stopped singing."

Maybe we should re-import Sir John to teach the rudiments of public behavior to patrons of the Metropolitan and the New York City Center. Our conductors are much too timid for the job.

The Obscure Motif

Now that Wagner has entered the repertoire in force, it is time to publish another libretto by our friend from the nether world who supplied the ballet libretto in the Nov. 1 issue. As we explained at that time, the similarity between their opera plots and ours is astounding. Don Giovanni must have felt perfectly at home, the moment he arrived below. If you think that these librettos are a bit peculiar, just go and see some of the productions here at home . . .

Das Weinestette is perhaps the most famous and most often performed of Wagoll's famous Snibelstufsch cycle. In it we find Fathilde, oldest and biggest of the Washemaidens, the daughter of Obessegugl and Bladdertraubull, the frog king, daintily lifting weights in her bower in the mountain home of the gods, Beergarten. Guttwurst, a mortal in search of the famous mythical magic door-knob, gallops in on his faithful horse, Pfaffenlopper, and immediately falls in love with the beautiful Washemaiden and she with him. As he is singing the famous aria, Mein Eirngirdle, and making impassioned love to her from his horse, they are discovered by Puppenplasche, one of the Flatuli, the maidens who jealously guard the magic doorknob at the bottom of

the Sewerschaften. After bounding furtively around them singing Allesdischkoverrdh (translated "I know a secret") for an act or two, she gives the battle cry of the Flatuli and gallops off through the forest to tell the frog king, Bladdertraubull.

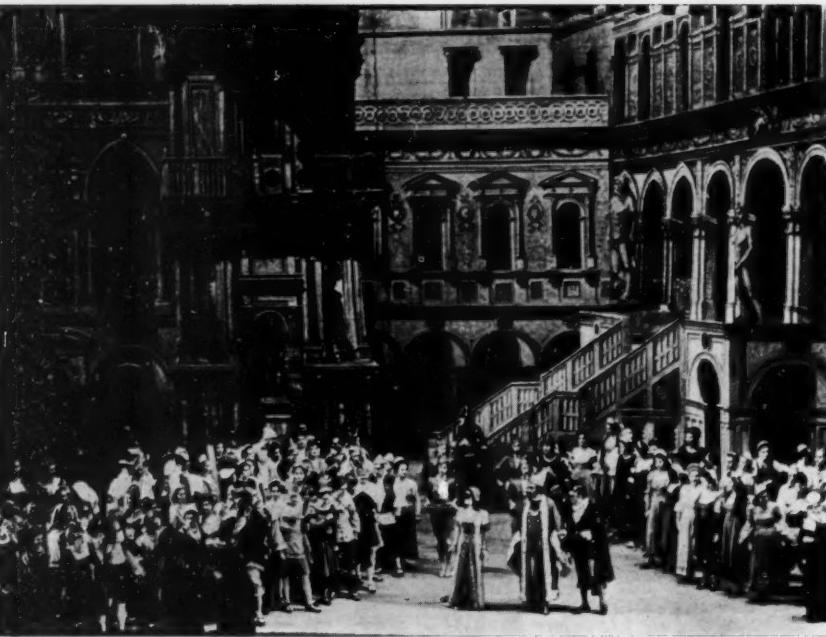
As Washemaidens are forbidden to associate with mortals, Bladdertraubull is justly furious and vows to kill Guttwurst with his own sword, Bolivar. However, Puppenplasche has by that time already told the story in the Autthausen, the social gathering place where the gods read their daily Seerssrobbucke; and a friendly bird, Philbottle, flies to warn the two lovers. Horrified at the news of her father's avowed vengeance, Fathilde desperately urges Guttwurst to leave her at once. This famous song, Skrammbuhll, which lasts for the next three acts without ever leaving high C, gives Bladdertraubull ample time to reach the scene. He stands in the wings brandishing Bolivar and vowing vengeance while Guttwurst answers Fathilde's song for another act by telling her he will go at once. She replies that she is glad he is about to take her advice, and they sing an impassioned duet which ends in a kiss. The kiss understandably puts Fathilde to sleep, and she remains on the floor in a stupor throughout the rest of the opera, occasionally singing a high C with her eyes closed.

Doubly infuriated by the forbidden kiss, Bladdertraubull brandishes Bolivar and vows vengeance while Guttwurst, in defiant alarm, sings a song explaining that he is discovered and is about to be slaughtered for his rash act. At the end of this scene the Washemaidens and Flatuli gallop onto the scene singing their battle songs, while Philbottle alights on Guttwurst's shoulder and sings to him the secret of the Magic Door-knob. Infuriated by this apparent treachery on the part of his pet bird, Bladdertraubull brandishes Bolivar and vows vengeance on Guttwurst and Philbottle while the rest of the gods from the Autthausen gallop onstage singing their battle song and waving their Seerssrobbuckles. In the confusion, Guttwurst manages to steal the Magic Doorknob and escape, and the opera ends.

Add: Rigors of the Road

Jacques Abram trudged two miles on foot through a Nebraska blizzard on Nov. 25 from a rehearsal with the Omaha Symphony to his hotel to don evening clothes for the evening performance. A sudden, severe storm had disrupted the city's transportation system and paralyzed traffic. While the pianist was making the return trip to the auditorium, still afoot, the concert was postponed to the following night.

Undaunted, Mr. Abram stayed over another day and repeated his performance of the Beethoven Fourth Concerto, under the baton of Emanuel Wishnow, on Nov. 26, which had been a sell-out at the concert on Nov. 24.



A scene from Act I of the Metropolitan Opera Company's production of Ponchielli's *La Gioconda*, revived on Dec. 16 after a four-season absence from the repertoire, with a cast headed by Zinka Milanov, Fedora Barbieri, Jean Madeira, Mario Del Monaco, Leonard Warren, and Cesare Siepi

PONCHIELLI'S last remaining claim to fame was restored to the Metropolitan Opera repertoire on Dec. 16, after an absence of four seasons. It is barrel-organ opera with a singular lack of memorable tunes; a fine ballet, the possibly immortal Dance of the Hours, and virtually every melodramatic gimmick in the book, from switched vials of poison and a body on a bier to a burning ship.

The Metropolitan brought out some of the best singers of its Italian wing for this revival, and three of the principals were new in their roles to Metropolitan audiences. These were Fedora Barbieri as Laura, Jean Madeira as La Cieca, and Cesare Siepi as Alvine. Zinka Milanov again had the title role; Mario Del Monaco was Enzo, and Leonard Warren was Barnaba.

The performance was a heroic one—not much attention to detail, but lots of the grand gesture and big, lush vocalism. Mr. Del Monaco, like a young Martinelli, topped them all in sheer power and would have had a tour de force in his *Cielo e mar* if he had produced the half-voice more

elegantly and given more attention to nuance. Among the most distinguished dramatic characterizations were the blind mother of Miss Madeira, a rapidly maturing young artist, and the dignified nobleman of Mr. Siepi. Miss Milanov and Miss Barbieri took us directly to La Scala with their Italianate stylizations of the dual heroines, and they wore their mantles of tradition with an air. The incredible Barnaba is not a figure to elicit the fullest artistry of Mr. Warren, though he acquitted himself with taste and vocal dexterity.

Rex Cooper and John Nola, in the Furlana of the first act, and Janet Collins and Loren Hightower in the Dance of the Hours, which takes place in the great hall of the palace in the third act, led a very well-schooled and precision-minded corps de ballet through beautifully costumed routines in the classic manner. Miss Collins' and Mr. Hightower's passages together undoubtedly will smooth out in later repetitions. Fausto Cleve conducted with intelligence and rich spirit.

—R. E.

Madama Butterfly, Dec. 1

Licia Albanese replaced Victoria de los Angeles for the second time in the season's third performance of *Madama Butterfly*. Singing their roles for the first time were Giacinto Prandelli, as Pinkerton, and Mildred Miller, as Suzuki. The otherwise familiar cast included Frank Valentino, as Sharpless; Laura Castellano, as Kate Pinkerton; Alessio de Paolis, as Goro; George Cehanovsky, as Yamadori; Osie Hawkins, as the Uncle-Priest; and Lawrence Davidson, as the Imperial Commissary. Fausto Cleve was the conductor.

—N. P.

Don Carlo, Dec. 2

Verdi's *Don Carlo*, revived in a superb new production two seasons ago, had its first performance of the current season on Dec. 2. It remains one of the most absorbing, as well as one of the handsomest, productions in the Metropolitan's repertoire, and the enthusiastic reception that the huge audience gave it on this occasion was heartening. Alberto Erede conducted the opera for the first time at the

Metropolitan. Paul Schoeffler was heard for the first time there in the role of the Grand Inquisitor, and Laura Castellano in the role of Theobald, Elizabeth's Page. Otherwise the cast was familiar.

Mr. Erede grew firmer in his command of the orchestra as the evening progressed. The first act was extremely ragged and wavering in tempos, and as late as the auto-da-fé scene in Act II, Scene 2, his beat was so indecisive that the stage band was always a little ahead or behind the orchestra in its attacks. But he kept things moving, and he conducted Acts III and IV with dramatic vigor and a keen sense of the majesty of the music. One was willing to overlook technical weaknesses because of the eloquence of his interpretation. At times, the singers took the reins, but they gave of their best to him.

Both Richard Tucker, as Don Carlo, and Robert Merrill, as Rodrigo, were vocally rough in Act I, but as soon as their voices warmed they sang with exciting color and intensity. Don Carlo inspires both of these artists to their best work. Delia Rigal looked magnificent as Elizabeth, acted with great sensitivity, and sang beautifully

in the last act. Elsewhere her production was wobbly and her tones unfocused. Mr. Schoeffler was forceful and imposing as the Grand Inquisitor. He was not always faithful to Verdi's dynamic markings in his singing, and he was too vigorous in his movement for so old a man, but the base of his conception was a good one to build upon.

Fedora Barbieri sang the role of the Princess of Eboli with considerably more refinement than she has in the past. Vocally, she took some time to warm up, but both her singing and acting were vivid, impetuous, and admirably suited to the character. Jerome Hines gave one of the most convincing performances of his career as Philip II, especially in the overwhelming monologue and scene with the Grand Inquisitor, in Act III, Scene 1. The role did not seem to lie entirely comfortably for his voice as yet, but the deep tones that often bother interpreters of the role held no problem for him. Miss Castellano sang her role charmingly, although she was somewhat stiff dramatically. The others in the cast were Lubomir Vichegonov, as a Friar; Paul Franke, as the Count of Lerma; Emery Darcy, as a Royal Herald; Lucine Amara, as a Celestial Voice; and Tilda Morse, as the Countess of Aremberg. The chorus sang well throughout the evening.

—R. S.

Rigoletto, Dec. 3

In this performance of Verdi's *Rigoletto*, Leonard Warren took the name part for the first time this season. The noted baritone gave his usual sterling performance. His acting was reserved yet adept at delineating the combined shabbiness and grandeur of the character. He was in excellent voice, and together with Roberta Peters, whose Gilda was most sympathetically sung, made the numerous baritone and soprano duets the pleasantest parts of a pleasant evening. In addition to Miss Peters, the other members of the cast, already heard this season, were Giacinto Prandelli, as the Duke; Jerome Hines, as Sparafucile; Herta Glaz, as Maddalena; and Thelma Votipka, Paula Lenchner, Norman Scott, and Clifford Harvuo. Alberto Erede conducted.

—A. B.

La Forza del Destino, Dec. 4

Mario del Monaco appeared as Don

Alvaro for the first time on this occasion, replacing Richard Tucker. His performance was in every respect one of the best he has given this year. The young tenor made of the aria, *Oh, tu che in seno agli angeli*, in the opening scene in the second act, a marvel of vocal color and interpretative force, and he maintained the same high level of execution in what followed. Mr. Del Monaco revealed, above all, a most remarkable stylistic affinity to the vivid drama of Verdi's music and the severe emotional demands of the role. Another fine performance was that of Giuseppe Valdengo, who made his initial appearance as Don Carlo. Thoroughly at home in the part, he sang with consistent richness and clarity of tone.

The rest of the cast was unchanged. Zinka Milanov, as Leonora, was vocally uneven in the first scene, but her singing of the *Pace, pace, mio dio*, in the last act, again attained near perfection. As in previous performances, Cesare Siepi was heard as Padre Guardiano; Gerhard Pechner, as Fra Melitone; Lubomir Vichegonov, as the Marquis; Mildred Miller, as Preziosilla; Laura Castellano, as Curra; and Algerd Brazis, as the Surgeon. Fritz Stiedry conducted.

—C. B.

Lohengrin, Dec. 5

Lohengrin was given its fourth performance of the season with a familiar cast that included Eleanor Steber, Margaret Harshaw, Sigurd Bjoerling, Josef Greindl, and Arthur Budney. Fritz Stiedry was the conductor.

—N. P.

Don Giovanni, Dec. 6, 2:00

The second performance of Mozart's masterpiece brought Patrice Munsel as Zerlina and Jan Peerce as Don Ottavio for the first time this season. Miss Munsel looked exceedingly pretty and acted with admirable restraint, comforting her *bel Masetto* in captivating fashion. Like the two other women in the cast, Delia Rigal, the Donna Elvira, and Hilde Zadek, the Donna Anna, she seemed vocally ill at ease, singing with a slightly unfocused tone and without complete security in rapid figures. Mr. Peerce sang his two arias with such elevated

(Continued on page 23)

The Metropolitan Fortnight

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Recitals in New York

(Continued from page 8)
taut, terse, dissonant, well-written, and original composition, showing the influence of Hindemith and Charles Ives. It is one of the most effective modern piano pieces I have heard in recent years.

The recital closed with a performance of Beethoven's A flat major Sonata, Op. 110, that would have done credit to Mr. Wolfe's teacher, the late Artur Schnabel.

—R. K.

Zino Francescatti, Violinist Carnegie Hall, Dec. 2

It is difficult to write of Zino Francescatti's recital because it was so plainly and unqualifiedly good. The program itself was beautifully made and, with the presence of Artur Balsam to play the piano for Mr. Francescatti, every minute was pure, unviolated pleasure. The Brahms Sonata in A major, Op. 100, which opened the program, was sweetly romantic and as light as spring air. Mr. Francescatti then took the stage alone to make mock of the difficulties of Bach's unaccompanied Violin Sonata in C major, No. 3, and to sound like several violins at once; he also made it sound every bar like the great music that it is.

It was only just that the violinist had this moment of solo glory because Mr. Balsam was subsequently to play the Ravel Sonata with him and, in so doing, excel Mr. Francescatti. The work is a witty conversation piece, and Mr. Balsam read every nuance of every line with unerring timing and pointed innuendo. As a collaboration, they were a study in precision, transcendent musicality, and stylistic know-how.

A group of short pieces by Britten, Konstantinoff, Vale, and Sarasate ended a violin recital that was as charming as it was impressive, as relaxing as it was stimulating.

—W. F.

Richard Elsasser, Organist Town Hall, Dec. 3

The improvisations with which Richard Elsasser ended his Town Hall recital provided the most interesting moments of the entire evening. The first, based on a theme submitted by Ernst Krenek, was listed as the concluding item on the young organist's program; the second, which served as an encore, was requested by Harold Schoenberg, music critic for the New York Times, and Theodore Strongin, of the New York Herald Tribune, who supplied a theme of their own composition. Mr. Elsasser displayed considerable resourcefulness in both improvisations, utilizing various contrapuntal devices and some relatively modern harmonic progressions.

Earlier, the organist had disclosed a fluent, if not always well-disciplined technique in his own curious arrangement of the first movement from the Bach-Vivaldi Concerto in A minor; Bach's Fantasia and Fugue in G minor; Karg-Elert's Soul of the Lake; and trifles by Dandrieu, Stamitz, John Bull, Vierne, Yon, and himself. He also revealed a predilection for pronounced rubatos and constant changes of registration.

—A. H.

Marisa Regules, Pianist Town Hall, Dec. 4

Marisa Regules played a program consisting of Beethoven's Rondo in C major and Sonata in F minor, Op. 57; Liszt's Sonata in B minor; Chopin's Andante Spianato and Grand Polonaise, Op. 22; and short pieces by Ravel and Juan José Castro. Miss Regules' recital was a uniformly convincing display of technical accomplishment, intellectual penetration, and

stylistic grasp. She had a pretty, liquid tone that understandably served her better in a work like the Chopin than in the elocutionary posturings of the Liszt Sonata. But everything she played made sense, and there was no lack of originality and perception in her readings.

—W. F.

New York University Glee Club Smith College Glee Club Town Hall, Dec. 5

The Smith College Glee Club, directed by Iva Dee Hiatt, and the New York University Glee Club, directed by Alfred Greenfield, concluded their joint concert with four choruses from Handel's Utrecht Jubilate and works by Randall Thompson, Pearsall, Willan, and Dawson. The girls from Smith College gave the first performance of Edmund Haines's Mary Saw Her Son in the group of works they sang alone, which also held pieces by Weelkes, Chabrier, and Irving Fine. The men's portion of the program offered a group of Welsh folk songs and pieces by Wagner, Hessler, and others, in addition to some popular songs sung by the Varsity Quartet.

—N. P.

Rudolf Serkin, Pianist Carnegie Hall, Dec. 5

In his only Carnegie Hall recital this season Rudolf Serkin was completely in the vein and at his most uninhibited, supercharged, and excitable best. The results were electrifying. He opened and closed with two great sonatas in the key of C major—a late one of Haydn, No. 50, and Beethoven's Waldstein. Using all the resources of the modern concert grand, Mr. Serkin made the most of Haydn's fiery, passionate, and dramatic work with telling effect. Beethoven's sonata, the logical aftermath of the Haydn, made a fitting close, for nothing that went before, magnificent as it was, matched the furious and wild abandon with which Mr. Serkin let himself go in this most virtuosic of the Beethoven sonatas.

The Sonata in C minor, Op. 25, written for Mr. Serkin in 1926 by his father-in-law, the late Adolf Busch, and given its first New York performance in this recital, is a gigantic work. In two movements, it is very much akin to Max Reger's music, and the second movement, a set of ten variations on a chorale-like theme, culminates in a stupendous fugue. Surcharged throughout with post-World War I German romanticism and emotionalism, the work was



Rudolf Serkin



Ervin Laszlo



Marisa Regules



M. Horszowski

played with tender devotion in its lyrical moments and demonic frenzy in the climactic ones.

After the Busch, the three Moments Musicaux of Schubert came with the welcome relief of a cool hand on a fevered brow.

—R. K.

Aurora Ragaini, Pianist Town Hall, Dec. 6

The major items on Miss Ragaini's Town Hall program were the Bach-Tausig Toccata and Fugue in D minor, Mozart's Sonata in A major, K. 331, and Grieg's Ballade, Op. 24. The pianist did her most commendable work in the first movement of the Mozart sonata, where the Variations were well delineated, and in the Grieg, which is also in variation form. Throughout the recital Miss Ragaini seemed to be hampered by a right hand that was technically inferior to her left. This marred what otherwise might have been a fine performance of the Toccata and Fugue. Two Chopin mazurkas were evocative of mood and played with a good singing tone.

—R. K.

Composers Forum McMillin Theatre, Dec. 6

The second session of the Composers Forum's 1952-53 season was devoted to the performance and discussion of works by Wesley Bartlett and Timothy Cheney. Mr. Bartlett, a native of California now studying with Wallingford Riegger, was represented by three atonal works—Duo for Violin and Cello, Concertino for Clarinet and String Quartet, and Rondo for String Quartet. Mr. Cheney, an instructor at the Hartt College of Music, in Hartford, Conn., contributed the String Quartet in C major. Otto Luening was moderator of the discussion, and the performing artists were Barbara Lieberman, Mary Katz, and Norma Auzin, violinists; Uzi Weizel, cellist; David Glazer, clarinetist; and the BowArt Quartet.

—N. P.

Ervin Laszlo, Pianist Town Hall, Dec. 6, 3:00

Ervin Laszlo, who made his New York debut in 1948 at the age of sixteen, played a program consisting of Beethoven's Sonata in C minor, Op. 13; Liszt's Sonata in B minor; Bartók's Sonata; Dohnányi's Burletta, Nocturne (Cats on the Roof), and Perpetuum Mobile, in a first New York performance; two Arabesques by Debussy; and Schubert's Marche Militaire. Everything about the young Hungarian pianist's playing suggested that he has the vocation: There were temperament, technical resource, clarity of thought, and a distinctly personal interpretative flair. Like many of the younger pianists, he seemed to put his best foot forward with music from the contemporary repertory. The Bartók Sonata, for example, was given a performance of high animation, and the Dohnányi pieces, all of them perfectly pleasant, were a charm and pleasure under his fingers. Young Mr. Laszlo's future would seem to be a bright one.

—W. F.

Vivien Harvey, Pianist Town Hall, Dec. 6, 5:30 (Debut)

Vivien Harvey's playing in her Town Hall debut was for the most part an exhibition of grim sententiousness. Hers was a big, sprawling technique although, judging by her near breakdown in Schumann's Toccata, it was even more sprawling than big. The tone of the event was set by her performance of Reger's Variations and Fugue on a Bach Theme and also, I suppose, by the fact that she played this monumentally dreary piece of music at all. But play it she did—for all, not to say more than it was worth, and in a manner more ponderous than the music itself. It is a wickedly difficult work, so her accomplishment could not be called trivial. The program also included Mozart's Sonata in C Major, K. 330; short works by Chopin, Schubert, Brahms, Walton, and Debussy; and the first New York performance of Arthur Shepherd's Capriccio No. 2.

—W. F.



Louis Melancon

The Bach Aria Group, heard in Town Hall Dec. 10. Standing: Jan Pearce, Norman Farrow, Maurice Wilk, Eileen Farrell, Erich Itor Kahn. Seated: Bernard Greenhouse, Carol Smith, William H. Scheide, and Robert Bloom

Lee Cass, Bass-Baritone Kaufmann Auditorium, Dec. 7

Lee Cass, the 1952 winner of the auditions sponsored by the Lexington Avenue YM and YWHA, was presented in this recital as a part of his award. His program consisted of arias by Verdi and Gounod and songs by Lully, Mozart, several lieder composers, Debussy, and Milhaud. Norman Johnson was Mr. Cass's accompanist.

—N. P.

Anahid and Marc Ajemian Violin and Piano Duo Town Hall, Dec. 7

For their second concert in a series of three, surveying Distinguished Duos of Three Centuries, the Ajemian sisters devoted their program to The Romantic Era of the Nineteenth Century. The three sonatas performed were those of Brahms in G major, Op. 78 (1878); Schubert in A major, Op. 162 (1817); and Beethoven in A major, Op. 47 (the Kreutzer) (1802).

As in the first concert, both artists

(Continued on page 26)

WILLIAM KAPELL



William N. Jacobellis

William Kapell, holding David, and Mrs. Kapell, holding Rebecca, celebrate the Yuletide season by singing carols under their Christmas tree

By JAMES LYONS

SOMEHOW it did not seem that ten years had passed since this young man blazed a dizzy trail of stardust across the musical firmament. Time is unrelenting in these matters, not to mention critics and audiences, and the meteors do fall. But not Willy Kapell. He is thirty-one now, a bit on the plump side, twice a father. And here we sat in the canyon-like studio of his home in upper Manhattan, and he was talking about "the old days" before he became, so much earlier than most, the veteran performer and mature artist he is generally acknowledged to be.

Willy has no objection to the "Willy". In fact he rather easily submits to its public relations value. And, too, he is getting to that time of life when any perpetuation of youth, however implicit, is something to hold on to. As if to belie his advancing years he is still, as he always was, quick on the conversational trigger and every bit the dynamic personality of old. If anything his opinions are all the more emphatic because they are supported now, and here and there revised, by a decade of solid experience. I almost said "by hard knocks", but Willy is one professional who hasn't run into those yet.

The Kapell house is just off Fifth Avenue. Willy and his family occupy the first two floors. The piano room is on the second, overlooking 94th Street. There are two concert grands facing each other by the windows. Bookshelves line the east wall on either side of a fireplace; logs are stacked on the andirons. Opposite, on the floor, squats a garish commercial-type phonograph no doubt supplied by the manufacturer of records whose name is emblazoned on the front. An altogether too comfortable sofa, styled angularly in harmony with the décor, sprawls along the north wall.

When I arrived, by way of the kitchen, my receptionist had been the scion himself. I mean David, who at

three and a half is an accomplished dabbler in things mechanical but decidedly short on musical aptitudes. The Kapells have pretty well accepted this grim reality. Besides, they laughingly rationalize, one prodigy is enough under one roof. The other child, her mother's namesake, is Rebecca, aged one and a half, and a doll baby if ever there was one. She is the circumspect member of the family, but she can be just as sweet as can be when company flirts.

Happy sounds from the nursery came wafting in now and again as we chatted on about Willy's career and things in general. The master of the house was more than gracious; the visit was supposed to last an hour and instead it went straight through the afternoon. The host never dodged a question, either. Some other interviewer of more puritan proclivities might find his chain smoking grounds for making it short. I counted instead. Minus the one he had going when I walked in and the one he lit up as I left, he did away with seven. Nervousness? No, he said, just habit. Helps him concentrate. Well, anyway.

Fifty-cent Lessons

Willy is one of those rarities in the virtuoso business: a master, for want of a better word, whose first halting steps had been his own idea. When the time came, his decision to make music his life was his own, too, and he was the only one around the house who thought it was wise at that. I should add another singular feature of Willy Kapell's career: it was undoubtedly the only one of any consequence in history that began on lessons only—no practice. The Kapells couldn't afford a piano when Willy was six, but they could manage some instruction at fifty cents a session. That was it, literally. Every two weeks or so Willy went up the block to his mentor's apartment. So every two weeks or so Willy got to sit at a piano for an hour.

As a boy the embryo virtuoso was always sick. If it was not scarlet fever it was whooping cough or something else. If he wanted to make music, his parents reasoned, they might as well humor him. But the Kapells had no notion of encouraging their son to a musical career. That was farthest from their minds. He was destined for medical school or law school and they would entertain no other suggestions. Little did they know.

Willy's father owned a bookstore. It is still where it used to be, at Lexington Avenue and 79th Street, although the Kapells have long since sold out and moved to the west coast of Florida. When Willy was eight, one of his father's customers, pianist Frank Sheridan, gave the Kapells the name of an acquaintance of his who would be willing to accept him as an elementary pupil. The circumstances of the family were slightly less strained by this time, so Willy's parents invested \$30 in a second-hand upright and the lessons began.

It was all a terrible mistake. The alleged teacher, who will be mercifully anonymous here, shortly concluded that the refractory tot who refused to study his assigned children's pieces was a total loss. Maybe in ten or twenty years, he told the Kapells, their son would be ready to tackle the music he insisted on imitating from the radio. Fortunately for posterity, the short-sighted pedagogue was soon sent packing.

New Interest in Music

Willy's life took a new direction, and the right one finally, when he was nine. It came about accidentally. The family was weekending at Sea Gate, that once exclusive extension of Coney Island. Willy went along when his folks called on neighbors who had a piano-playing daughter and, more significantly, a piano. When she played a few simple Mozart and Haydn minuets the boy was entranced. From that moment on, Mr. and Mrs. Kapell, Sr., had no peace. Nothing would do but a renewal of the ill-fated regimen of regular sessions—and why not with this little girl's teacher, since she played so well?

So saying, and with utter resignation, the Kapells took Willy to Dorothy Anderson LaFollette, who must be accounted his first teacher worthy of the title. He was to stay with her five years. When she was through with him, he was a full-blown diamond in the rough. "They were good years," he will tell you with an air of absolute sincerity. "Miss LaFollette was an angel with me. Sometimes the lessons took three or four hours. I actually did my routine practicing while I was at her house. She took infinite pains. I wonder now and then how she managed never to lose her temper. She was simply wonderful."

But even more fruitful were the ensuing years with Olga Samaroff, into whose hands Miss LaFollette entrusted her protege when she could offer him no more. All told, Willy was to have more than 200 lessons with this extraordinary teacher, and it was she who molded his present style from the raw materials of competence which Miss LaFollette had produced. When Willy first went to see the famous pedagogue he came away discouraged. She had coolly

warned him that he could not hope to study with her in any event unless he applied for, and received, a scholarship. This meant taking on other prospective Samaroff students in open competition. He was worried. But she had also told him, just as he was departing, that he was invited to a soirée at her home that weekend. Of course he went, but not without some misgivings—only to hear himself introduced as "my new student". So that was settled; Madame Samaroff had already made up her mind to take him whether he passed the scholarship test or not. His concern relieved, he went ahead to win it anyway. It was not the first prize he had won; nor was it to be the last. The Naumburg Foundation and Town Hall Endowment Awards went to him, too.

Willy was deemed ready for his formal début in 1942. For the occasion he chose a sure-fire vehicle: the Khatchaturian Piano Concerto. The work was new and exciting then, and his performance at a Lewisohn Stadium concert under Efrem Kurtz was a sensation. In hard-to-please New York and across the nation he drew one rave review after another. Few careers ever were more auspiciously launched.

There was only one thing wrong with this: Willy came to be associated irrevocably with the Khatchaturian Concerto. He played it so often that composer Aaron Copland came up with the cognomen of "Khatchaturian Kapell." It stuck. In many quarters it still sticks, despite his acclaimed performances of other repertory redoubtless.

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"Where you was?"
"I breezed into the Green Room. All the shades were drawn. There were no lights. Mr. Koussevitzky was lying on his couch with an ice pack on his forehead. I quickly decided to say nothing until spoken to."

"Where you was?"
Willy was not yet alert to the conductor's annoyance.

"I just flew from Havana."
"When we rehearse the Khatchaturian?"

Willy recalls that he himself, in his youthful insouciance and self-confidence, got pretty peeved at this point.

"Who needs to rehearse? I have played this work with you many times. I know all your tempi. I know the concerto backwards."

Mr. Koussevitzky drew himself up.
"You do not realize," he hissed in slow, sepulchral tones, "that this is the Boston Symphony."

"Sure I realize that, and I know
(Continued on page 13)

Ten years have passed

since his notable debut

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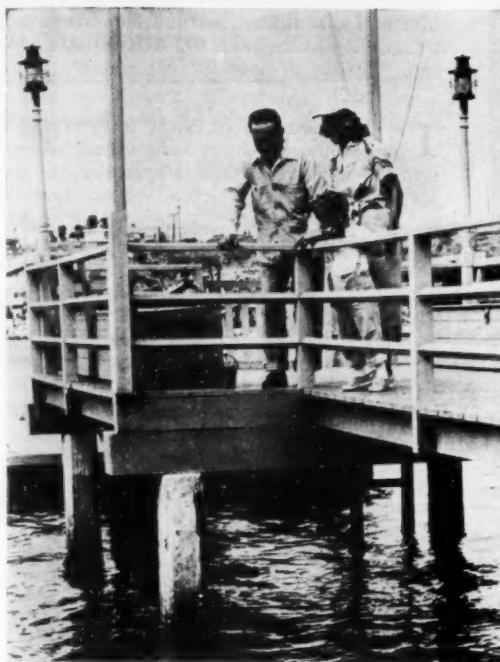
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Mr. and Mrs. Jascha Heifetz watch their son, Jay, fish off a pier at Newport Beach, Calif.

Bernstein To Conduct Two Special Programs

Leonard Bernstein conducted the NBC Symphony at the Waldorf-Astoria Hotel on Dec. 17 as part of a memorial tribute to the late president of Israel, Chaim Weizmann.

On Jan. 8, Mr. Bernstein will conduct the Philadelphia Orchestra in the same hotel in a special \$100-a-plate dinner-concert in honor of S. Hurok. The testimonial to the impresario will also be a benefit to the American Fund for Israel Institutions, which is seeking to raise \$1,934,000 for a number of Israeli benefactions.

Uta Graf Heard In Stravinsky Work

Uta Graf sang in a performance of Stravinsky's *Les Noces*, with the Chicago Symphony on Dec. 4 and 5, under the direction of Rafael Kubelik. She has also appeared in the title role of *Madama Butterfly*, in Philadelphia, and she sang in Bach's *St. Matthew Passion* in Pittsburgh. On New Year's Eve she was scheduled to take

the role of Gilda in a special performance of *Rigoletto*, conducted by Tullio Serafin, in the Civic Opera House in Chicago.

Duo-Pianists Arrive For American Recitals

Ethel Bartlett and Rae Robertson arrived in New York on Christmas Day after a tour of Europe that included appearances in England, Holland, France, Switzerland, and Spain. They played twice at the Promenade Concerts at the Albert Hall in London, once at the new Festival Hall, and twice on the BBC Third Program series. They were also heard in Manchester, Leeds, Birmingham, and other English cities.

In Paris they made three broadcasts over Radio Diffusion Française, and their Netherlands tour took them to eight leading cities. Their current American tour will include the West Coast states.

Last summer, while working in Palma, Majorca, they had the opportunity to practice in Chopin's cell in the monastery at Valdemosa.

William Kapell

(Continued from page 12) everybody will play properly and I am familiar with all your tempos."

Anyway, to make a long story short, Mr. Koussevitzky chose none of the tempos he had established in the earlier performances, and several times stopped the orchestra to chastise Willy for his running ahead or falling behind. And more, when the first oboe did not please him in a certain solo passage even after several repeats, the conductor wheeled around furiously to the pianist and then, suddenly benign, folded his arms and asked rhetorically:

"Now you see, no?"

Willy saw, and the dénouement of this story is that the recording was junked. But the happy ending did come; another one was made in an ensuing session and shortly became an all-time best seller.

Willy has not made many mistakes of this kind—it was his mistake at least insofar as he miscalculated Mr. Koussevitzky's interpretative consistency—but it is typical of him to tell the tale on himself in the interests of self-criticism.

Discipline, he likes to say at inter-

vals, is something he started learning late and must still work at. But he is grateful to his impetuosity for many of the nicer fates which have befallen him. His charming wife, for instance; an acquaintance brought her backstage after one of his Chicago concerts and he promptly asked her for a date. In no time at all she was Mrs. Kapell. Their marriage seems to have been an idyll for all its impromptu origins.

But Willy has toned down considerably, as I started out to say. He is mostly serious of demeanor these days, and very much the family man, and interested above all in soberly perfecting his piano playing. He is proud of the recordings made in recent seasons, especially a brand new one of the Chopin B Minor Sonata which represents, in his judgment, the very best he can do right now.

When we parted, the conversation had turned to his plans for future recordings. But it had to be, he said, off the record. I shuddered involuntarily at the unintended pun, but Willy missed the nuance altogether. He was too busy talking about making music. That is the measure of the man—that and the way he makes music.

Personalities in the News



Eleazar de Carvalho in Whitehall, London

European Orchestras Led by De Carvalho

Eleazar de Carvalho, musical director of the Orquesta Sinfónica Brasileira in Rio de Janeiro, has been heard recently as guest conductor of orchestras in England, Holland, and Belgium.

In his programs with the London Symphony and the Utrechtsch Stede-

lijk Orchestra in Holland he introduced Camargo Guarnieri's Second Symphony. When he conducted the Brussels Philharmonic, the soloist was the young American pianist, Leon Fleisher, winner of the 1952 Queen Elizabeth of Belgium Contest.

Mr. De Carvalho will return here in mid-January for a series of appearances with the St. Louis Symphony and other ensembles.

Metropolitan To Get Goldman Collection

Edwin Franko Goldman, whose career began at seventeen as a cornettist with the Metropolitan Opera Orchestra, will observe his 75th birthday early in 1953 with a formal presentation to the opera association of his valuable collection of operatic memorabilia.

Many autographed photographs and letters—including holographs of Mozart, Gluck and Paisiello—are included in the collection, which was built around a nucleus Mr. Goldman inherited from his uncle, Nathan Franko, former conductor of the orchestra.

Bust of Ganz Unveiled in Chicago

A bronze portrait head of Rudolph Ganz, president of Chicago Musical College, was unveiled in ceremonies at that institution on Dec. 12. The sculptor is Marie Zoe Greene, whose mother, Mrs. Louis J. A. Mercier of Washington, D. C., was one of Mr. Ganz's first students a half-century ago. The bust was commissioned by Mrs. Mercier and her husband.

Smeterlin Schedule To Include Egypt

Jan Smeterlin played several recitals and concerts in Holland during the Christmas week. Before returning here next October the pianist will appear in Paris, London, Glasgow, Edinburgh, Birmingham, Oxford, and in several other cities throughout England. Mr. Smeterlin is also scheduled to offer recitals in Cairo and Alexandria, Egypt.

Warfield on Leave From Porgy and Bess

William Warfield returned from Europe on Dec. 13 to fulfill fifty concert and recital dates throughout the United States before returning to the

production of Gershwin's *Porgy and Bess*, now showing in London. The baritone will be accompanied at the piano by Otto Herz.

Kingman Receives French Tribute

Russell Barclay Kingman, of Orange, N. J., has been elevated to the rank of Commander in the French Legion of Honor. Mr. Kingman is a longtime trustee of the National Music School at Fontainebleau, France, and was one of the leading organizers of the Casals music festivals.

Chilean Celebration Includes Recital by Arrau

A recital by Claudio Arrau on Nov. 15 in the Pan American Union Hall of the Americas was part of a three-day centennial celebration in honor of another Chilean, the historian José Toribio Medina. Mr. Arrau's program included works by two Chilean composers, Domingo Santa Cruz and Humberto Allende.

Orchestra Appearances Listed by Michael Rabin

Back from four months of solo and recital engagements in Australia, the sixteen-year-old violinist Michael Rabin will be off again soon for a round of appearances with orchestras in Detroit, St. Louis, Dallas, Los Angeles, Denver, Cincinnati, and Cleveland.

Janis Records For Bluebird Series

Byron Janis has made recordings of piano works by Brahms, Liszt, and Chopin for RCA Victor's new Bluebird LP series.

Abba Bogin Wed in New York

Abba Bogin, pianist, and Silvana Casti were married on Nov. 14 in New York City.

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The Metropolitan Tries "Big-Time" Television

A BOUT 78,000 people in 27 cities over the country have now had their first experience with closed-circuit televised opera direct from the stage of the Metropolitan. (A report of this experiment can be found on Page 3 in this issue.)

How successful was it? We have no official report before us at this moment either from the Metropolitan management or from the agency that made the arrangements with the theatres and piped the performance to them. But we do have some rumors and reactions. The rumors are that the experiment was not too successful financially despite the exorbitantly high admission prices charged in some places, and that nobody connected with the operation, including the Metropolitan, is likely to realize any appreciable profit out of it. (For the good of the cause, the opera house personnel—artists, orchestra, etc.—waived their rights to additional compensation.)

Aside from the limitations upon the size of the audiences imposed by the high tariff, the reasons for the slim financial return are rather difficult to determine. Besides, if the figures are correct and 78,000 people actually did attend the performance in 31 different theatres, this would give an average of over 2,500 per theatre, which is a sizable audience for a large house even at movie prices. Obviously there are some discrepancies here that want clearing up.

IN any case, the important thing is the experiment, *per se*. The consensus of opinion seems to be that the musical performance left little to be desired and that most lay-viewers were delighted with it. Visually, things did not come off so well. Marked difference in picture quality between long shots and closeups (the long shots tended to be blurred and fuzzy) was a frequent irritant. Also the relentlessness of the camera in exposing corpulence and other less attractive physical features of some of the performers aroused hilarity among the more unsophisticated viewers, of whom there were, perchance, very many. And the absence of color, upon which so much of the effectiveness of operatic costumes and settings depends, made the picture look drab and flat and destroyed part of the illusion achieved automatically in the opera house.

Some changes may be made if the thing is done again, and different reactions may result. At the moment, it is our belief that opera televised direct from a public performance on the stage of the Metropolitan and distributed via closed circuit to outlying theatres is not the formula that meets the challenge. That televised opera, like the television medium itself, has arrived and is here to stay is a demonstrated fact which everybody may as well accept, and the sooner the better. All that is open to question at this point is the technique to be employed and the method of distribution.

One set of procedures that seems sane and practicable to us might operate as follows: Let the Metropolitan forget about televising actual performances and adopt a system similar to the one that governs its phonograph recordings. Let special performances be set up, either in the opera house or in some other place, where studio conditions would prevail and where the peculiar requirements of television lighting, grouping, make-up, and camera work could be fully met. These productions would not

be broadcast direct but would be put on film and distributed in multiple prints, not to movie theatres, but to individual television stations throughout the country.

THE advantages of such a system are numerous and quite obvious to anyone familiar with the technical operations of the Metropolitan Opera House and of the television industry as it is developing today. First of all, the Metropolitan is much too busy, crowded and hectic an environment during the regular season to take on the added burden of so exacting an operation as television. An entirely separate television department should be created, to operate more or less autonomously, utilizing the artists, the orchestra, the chorus, the ballet, the properties and, of course, the name of the Metropolitan. To head such a department, the Metropolitan already has a man, in the person of Herbert Graf, with several years of experience with TV opera. Assisted by an expert chief cameraman, he could be relied upon to mount productions of high professional calibre.

Such a department could function at its leisure without reference to the regular operations of the company—perhaps in the spring or summer, or even during the winter in those hours when the theatre is not in use. At one session of a few weeks' duration, it could film a whole series of productions to be released singly at the most opportune, and most profitable, intervals later on.

From the TV viewpoint, the advantages are equally clear. It goes without saying that freedom to obtain studio conditions and utilize studio techniques is almost mandatory. And the use of film has so many desirable features that a large percentage of all television productions are now being packaged in that form. First of all, it permits re-takes and editing, thus guaranteeing a more finished product. Secondly, it removes the pressures and the improvisations of direct "shooting". Best of all, it solves the fantastically complex problem of distribution to individual stations who can then run the film at a time of their own choosing and not be required to break prior commitments in order to accommodate a live performance at an arbitrarily set date and hour. Such flexibility is virtually a "must" in the case of opera since performances frequently would run to three and four hours of playing time. The only alternative would be to present an opera serially, an act at a time, over a period of several days or weeks.

TELEVISION and the Metropolitan should, and inevitably will, join forces just as radio and the opera house have linked themselves, apparently insolubly, these many years. But it is important not to begin with a shambles and then try painfully to work one's way out of it. Better to set up the relationship in a realistic and professional manner in the beginning and avoid the pitfalls of amateurish experimentation.

We shall welcome the comments of our readers on this subject—particularly those who witnessed the Carmen telecast.

**MUSICAL AMERICA extends
best wishes for the New Year to
its readers throughout the world**

Letters to the Editor

Records and Audio Department

To THE EDITOR:

It seems to me that MUSICAL AMERICA is doing a tremendous public service in making available this accurate and extremely valuable information in the area of high-fidelity musical equipment and records. The interest in high fidelity doesn't seem to be as great on the West Coast as it is in the midwest and east, but I have seen in the last six months great strides in public interest as evidenced by several new shops specializing in this type of equipment. I would strongly urge MUSICAL AMERICA to continue this service to its readers.

I do have one suggestion regarding the record reviews, and that is for the reviewer to make a strong and positive statement regarding the fidelity of the record being reviewed. The finest performances are frequently marred by records which are poor technically. This is especially valuable information when there is a choice of several different recordings of the same composition.

FREDERICK W. WESTPHAL
Sacramento, Calif.

To THE EDITOR:

I read the article, "Latest High-Fidelity Equipment" by John Urban, and was happy to receive the information it contained about binaural sound. During a demonstration at the Ohio Music Education Association Conference in Columbus just a year ago, I witnessed a demonstration of binaural sound and heard for the first time recordings made binaurally on tape recorders. This was a most revealing experience and showed us music educators what we might expect in the improvement of recording techniques in the near future.

The section devoted to reviewing new recording releases was interesting and informative, and I hope this service will be continued.

J. COLLINS LINGO
Supervisor of Music, Public Schools
Youngstown, Ohio

To THE EDITOR:

Am happy to take this opportunity to express my approval of the new department devoted to recordings and equipment in MUSICAL AMERICA.

Since most music lovers are also record collectors, the department should fill a long felt need. Record collectors are always interested in learning about new advances in high-fidelity recording equipment, so news on this phase of the technical side of recording deserves inclusion.

As for critical appraisals of recordings, artists, etc., they often help the prospective buyer in making a choice, since he cannot possibly listen to all recordings of a certain work by the various competing companies.

This reader sends best wishes for continued excellence of your publication and hopes that the new department will become a permanent feature in your magazine.

JOHN J. DONAHUE
Worcester, Mass.

To THE EDITOR:

As a subscriber to your magazine for the past quarter century, I should like to say that your recent announcement that more space was to be given to records and phonographs fell on grateful ears here. My own faith in the phonograph has never wavered since 1916 when, as a newspaper carrier boy, I earned enough to buy my first phonograph.

HAL CURTIS
San Francisco

To THE EDITOR:

Advice on the newer recordings is always valuable in my department as it may serve as a guide in obtaining records of artists which we are considering for presentation in person on our Artist Series. Such information is also valuable assistance to our Music Department in choosing records for their library.

LEON ETTINGER
Los Angeles

To THE EDITOR:

The November 15 issue was a pleasant surprise—the new department, Records and Audio. This is our interest: Hi-Fi, records and good FM.

Mr. Urban writes in a very interesting and informative manner.

Thanks!

MR. AND MRS. HAROLD E. MAGNUSON
West Upton, Mass.



Carlo Edwards

The Metropolitan Opera produces *The Emperor Jones*, Louis Gruenberg's opera based on Eugene O'Neill's Play, on Jan. 7, 1933. At the left is Lawrence Tibbett in the title role of the ex-Pullman porter who became king. Above: *Jones* in the jungle

What They Read Twenty Years Ago

Did It Ever Submit?

Leuten von Poker-Flat (People of Poker Flat), Jaromir Weinberger's newest opera, was recently performed for the first time at the Czech Operntheater in Brünn, Moravia. The libretto, by Milos Kares, is based on stories by Bret Harte, but the action of the opera does not take place in the California of the 1850s that the American writer described. Leuten von Poker-Flat is not intended to represent a definite period, and, therefore, the gold diggers who appear in the first act watch movies and listen all night to jazz. The music suggests acquaintance with every type of composition from Puccini to d'Albert and makes an adroit use of American song-themes and jazz-color. The work lacks the necessary "punch" and must submit to revision sooner or later.

Colossal Is the Word

More than 100,000 persons applied for the 6,200 tickets issued for the opening of Radio City Music Hall, an occasion of unique brilliance. The hall was inevitably the chief performer, but it was capably assisted by many artists. Erno Rapee conducted the large orchestra, and Coe Glade, Aroldo Lindi, and Titta Ruffo appeared in a condensed version of Carmen, which had costumes and settings by Robert Edmond Jones, and a ballet with Patricia Bowman as première danseuse. Vera Schwartz sang. Martha Graham and her dancers, Harald Kreutzberg, and the Tuskegee Choir added to the entertainment, along with several others. Nothing was omitted.

An Old, Old Story

James W. Collier, chairman of the House Committee on Ways and Means, has received a communication from representatives of dramatic, musical, and vaudeville organizations protesting against the continuance of the present admissions tax. It is claimed that the effect of this tax cannot be measured in terms of percentages, and that it contributed toward the alienation of audiences who, unable to pay the usual prices for concert and theatre tickets, are not in a position to bear the additional burden.

It Was Preserved

Plans have been submitted to the Westminster City Council by the owners of the Covent Garden Opera House for the demolition of the theatre and the development of the site. Covent Garden Properties, Ltd., intimated that they do not wish to continue the opera house as a theatre, but are willing to sell the lease or the freehold, and that if any individuals or organization would like to preserve the house for operatic purposes they will give every consideration to such a suggestion.

And It Wasn't an Automobile

A pet jaguar is a mascot that accompanies Lily Pons on her travels. Wherever she goes, the jaguar is "sure to go" as well—a faithful and devoted member of the soprano's entourage.

Things Are Different Now

The Boston Symphony joined the cavalcade of broadcasters on the NBC network each Saturday. NBC has inaugurated a Wednesday evening series, with such conductors for the NBC Symphony as Eugene Ormandy, Nikolai Sokoloff, Issay Dobrowen, Hans Kindler, and Fritz Reiner. The San Francisco Symphony is also on the NBC network. One of the Philco-Philadelphia Orchestra broadcasts, over a Columbia network, was a request concert led by Leopold Stokowski. The Curtis Institute program was resumed, over CBS, with Louis Bailly leading a chamber-music program. (From the column entitled Broadcast Music).

A Depression Casualty?

"It is with deep regret that the board of directors has decided to eliminate the New York Philharmonic-Symphony's visits to Philadelphia, Baltimore, and Washington from its schedule, but touring has become too expensive," it is stated by Arthur Judson, manager of the orchestra. "It costs approximately \$9,000 for each concert, and the overhead in these times is excessive. Besides, the Philharmonic-Symphony is now the only permanent orchestra in New York and the demand for more and more concerts in its own city has become greater with the increasing interest in symphonic music."

Admirable Modesty

"Music," said Harriet Cohen, the British pianist, recently, "really belongs to the person who writes it. We people who play it don't count at all. I think people are far too keen on the interpreter and not nearly keen enough on the composer."

On The Front Cover:

MILTON KATIMS, a New Yorker by birth, began his conducting career as assistant conductor of the National Orchestral Association. Later he joined the staff of the Mutual Broadcasting System as solo viola and assistant conductor. In 1947, Arturo Toscanini invited him to conduct the NBC Symphony, and since that time he has conducted the orchestra in several concerts each season. Last April, Mr. Katims was selected to conduct the concert devoted to the New York Critics Circle Awards, and in October he presented the American premiere of Carlos Surinach's Symphony No. 2, both with the NBC Symphony. During the past season, Mr. Katims conducted the Israel Philharmonic in fifteen concerts. He was guest conductor for the opening in October of the Buffalo Philharmonic season, and he conducted the orchestra subsequently in a tour of New England and Canada. In January and February he will be guest conductor with the Seattle Symphony and the Detroit Symphony.

A Wide Variety of Music Is Heard in Limón Programs

(Continued from page 5)

Limón's *The Exiles*, in its New York premiere; Doris Humphrey's *Night Spell*, also in its New York premiere; Miss Humphrey's *Lament for Ignacio Sanchez Mejias*; and Mr. Limón's *El Grito*, in its first performance in the United States. *The Exiles* was first performed at the Third American Dance Festival at Connecticut College, New London, in August, 1950; and *Night Spell* had its world premiere at the fourth festival in New London, in August, 1951. *El Grito* was first performed at the Palacio de Bellas Artes, Mexico City, in November, 1951, under the title *Redes* (Nets).

The libretto for *El Grito* was conceived by José Revueltas, brother of the late Silvestre Revueltas, whose music is used for the dance work. The score for *El Grito* will be familiar to motion-picture-goers as the music composed for the film, *The Wave*. It was later arranged as a symphonic suite. *El Grito* is not an abstract dance composition, but it deals with universal themes. The program note explains: "El Grito is the Shout or Cry, the Awakener. In his hands are the strands that are woven into a net. The making of the net gives joy to those making it and, seeing that it is good, they celebrate the accomplishment. Then come the Silencers and their dark triumph. But the Shout resurges and is brought back to life by those he awakened."

Mr. Limón has divided the work into continuous episodes, called *The Awakening*, *The Net*, *The Festival*, *The Silencers*, and *The March*. *The Net* is woven by the dancers with a long rope that is worked into ingenious patterns without impeding the flow of the movement. Black masks symbolize the triumph of the Silencers. Some of the movement for the large group is reminiscent of Doris Humphrey's *Water Study*. The whole work has a folk-like quality, and the group composition in several passages is masterly. Mr. Limón has not succeeded, however, in maintaining a steady development, and the Revueltas score, for all its pungency and evocation of nature, is much too long for his purposes.

Frederick Prausnitz and the Juilliard Orchestra provided a vigorous, if rhythmically variable, accompaniment. The lighting for *El Grito*, as for all of the works in the series, was extraordinarily imaginative and subtly worked out. Consuelo Gana's costumes were appropriately peasant-like in style.

The Exiles

The Exiles, and *Night Spell* were reviewed in *MUSICAL AMERICA* at the time of their world premieres. Mr. Limón's *The Exiles*, choreographed to Arnold Schönberg's Second Chamber Symphony is a study of Adam and Eve. Mr. Limón has quoted as a program note the lines from Milton's *Paradise Lost*: "They, looking back, all the eastern side beheld/ Of Paradise, so late their happy seat." The first movement is entitled *The Flight*, and the second *The Remembrance*. The work succeeds in conveying an atmosphere of terror, bewilderment, and bitter remorse, although in some passages it seems to be marking time. It reveals a growing inventiveness and plasticity in Mr. Limón's choreography. Anita Weschler's décor is helpful, and Pauline Lawrence's costumes are properly abstract in style. Mr. Limón danced superbly in it, but Letitia Ide was heavy and sluggish in her movement. The orchestra performed the difficult score with great emotional intensity.

Miss Humphrey's *Night Spell* contains one of her most beautiful duets. To *The Sleeper* appear three *Night Figures*, "riding the wind". One of them helps him "to re-order the menace of the nightmare into remembered kindness and comfort." Finally the threatening visions dissolve. Priaulx Rainier's String Quartet provides admirable musical background for the work; Charles Oscar's set is evocative; and Miss Lawrence's costumes are good, except that of the male *Night Figure*, which resembles a maternity gown in voile. Mr. Limón, Lucas Hoving, Betty Jones, and Ruth Currier all danced the work vividly. There is no need to praise Miss Humphrey's *Lament for Ignacio Sanchez Mejias* or Mr. Limón's performance in it at this late date. It has become a classic of modern dance.

The second program, presented on Dec. 6 and 12, was made up of Miss Humphrey's *Fantasy and Fugue* in C major and *Fugue* in C minor, an abstract work set to music by Mozart, in its New York premiere; Mr. Limón's *The Visitation*, in its New York premiere; Miss Humphrey's *Day on Earth*, familiar to New York audiences; and a revival of Miss Humphrey's *Variations and Conclusions* from *New Dance*, one of the choreographic masterpieces of modern dance.

Mozart Visualization

The Mozart visualization by Miss Humphrey had its world premiere at New London in August, 1952, and was reviewed with the other new works in *MUSICAL AMERICA* at that time. It is a lovely work and it was movingly danced, especially by Pauline Koner, guest artist with the company, and by Miss Currier and Mr. Limón. But all of the dancers were inspired by the choreography and music. The others in the cast were Miss Jones, Lavina Nielsen, and Mr. Hoving. Miss Humphrey's décor, especially the transparent curtain on the stage left, behind which some of the work was danced, was functional and ingenious, and Miss Lawrence's costumes were handsome. The pianists were Julian Stein and Russell Sherman.

The Visitation had its world premiere at New London in August, 1952. It is based on the legend of the Annunciation, and the characters are *The Man*, *His Wife*, and *The Stranger*. Schönberg's Piano Pieces, Op. 11, are used as musical background. It is a composition of startling plastic beauty and dramatic power. Mr. Limón has used a plank and a bench in the dance with creative imagination. Both he and Miss Koner were at the peak of their powers in the work. As *The Stranger*, Lucas Hoving was somewhat weak in movement but dramatically sensitive. Julian Stein played the Schönberg pieces well. Curiously enough, they made excellent dance music.

The excellent cast for Miss Humphrey's *Day on Earth* included Mr. Limón, Miss Ide, Miss Currier, and Sally Hess, as the Child. Mr. Stein played the Aaron Copland Piano Sonata, which forms the musical background of the work, with imagination. The choreography of Miss Humphrey's *Variations and Conclusion* from *New Dance* seems if anything more impressive in design and eloquent in lyric spirit today than it did seventeen years ago. The large group danced the work with flawless unity of style and technical virtuosity. Mr. Stein and Mr. Sherman played Wallingford Riegger's stirring two-piano score for the work vigorously.

The third program was given on Dec. 13 and 14. It was made up of

Mr. Limón's *The Queen's Epicedium*, in its New York premiere; Miss Humphrey's *Night Spell*; and two familiar works by Mr. Limón, *La Malinche*, and *The Moor's Pavane*. *The Queen's Epicedium* is set to Henry Purcell's anthem for the funeral of Queen Mary in 1695. There are three dancers, one of whom represents the dead queen, while the others enact the pageantry of grief mentioned in the Latin poem. The furelly black décor and costumes are by Pauline Lawrence. Actually, the work is little more than a tableau set to music, which would be just as effective without it. Betty Jones, who is an excellent singer as well as dancer, was the vocal soloist; Harriet Wingreen played the harpsichord; and

Moshe Amitay was the cellist. The three dancers were Miss Ide, Miss Currier and Miss Nielsen. Miss Koner, Mr. Hoving, and Mr. Limón gave a luminous performance of *La Malinche*; and they were joined by Miss Jones in a tragically compelling interpretation of Limón's *The Moor's Pavane*.

Once again the Juilliard School of Music deserves the thanks of all dance lovers, as it did last season when Martha Graham gave the first series of benefit concerts for the Dance Scholarship Fund. By establishing a dance department and putting its resources at the disposal of leading contemporary artists the Juilliard School is contributing greatly to the security and progress of the art.

New York City Ballet Continues Season Dominated by Balanchine's Choreography

Four Temperaments, Dec. 4

Three Balanchine works, *Four Temperaments*, *Firebird*, and *Symphony in C*, and Jerome Robbins' *The Cage* were repetitions from previous weeks with no important changes in cast. The audience again was of capacity proportions.

—N. P.

Diana Adams in new role, Dec. 10

On Dec. 10, Diana Adams danced the role of Caroline in *Antony Tudor's Lilac Garden* for the first time in New York with the New York City Ballet. She did not impart to it the agonized intensity and strong, percussive accents that made Nora Kaye's performance so poignant. But in a more lyric and nostalgic way Miss Adams danced the role very beautifully. Tanaquil LeClercq was magnificent as *The Woman in His Past*, and Brooks Jackson, as *The Man She Must Marry*, managed the dramatic lifts with Miss LeClercq more skillfully than he has in previous performances. Hugh Laing, despite technical stiffness and insecurity, was vivid as *Her Lover*, and the supporting cast danced well. Leon Barzin conducted, and Hugo Fiorato was violin soloist in Chausson's *Poème*, to which the ballet is set. The rest of the program was made up of Balanchine's *Caracole*, *Pas de Trois*, and *La Valse*, which were conducted by Mr. Fiorato. —R. S.

Balanchine's new works, Dec. 12

Metamorphoses and *Scotch Symphony*, the two new large-scale works choreographed by George Balanchine for the New York City Ballet this season, were presented in this program together with his older—and superior—*Serenade* and Jerome Robbins' *The Cage*. In *Metamorphoses* and *Scotch Symphony*, Balanchine seems to be bidding his time, tackling different themes and styles with his extraordinary command of balletic vocabulary but without the inspiration, boldness, or profundity that has marked previous works. Still, the entomological *Metamorphoses* offers the remarkable pas de deux for Tanaquil LeClercq and Todd Bolender, in which the latter remains constantly on his knees and in which the pathetic and the grotesque are persuasively blended. In *Scotch Symphony*, Balanchine has created a role for Maria Tallchief that has expanded her emotional range and prompts the wish to see her in *Giselle*.

The corps de ballet still danced *Metamorphoses* on this occasion with the desperation of the underrehearsed, but *Scotch Symphony* did not suffer in this respect. The blatant sound of the orchestra, conducted by Leon Bar-

zin, in the Hindemith music for *Metamorphoses* was not all inherent in the scoring. Hugo Fiorato conducted for the other three ballets in pedestrian fashion without always relating the music to what was happening onstage.

Melissa Hayden's virtuoso performance as the Novice in *The Cage* turned that terrifying study into a mechanical, slightly repellent ritual.

—R. A. E.

LeClercq in three roles, Dec. 14

The ratio of three Balanchine works to one by Robbins per program was maintained in this bill, which offered *Four Temperaments*, *Scotch Symphony*, and *La Valse* by the former, and *The Pied Piper* by the latter. Tanaquil LeClercq took leading roles in all but *Scotch Symphony*, dancing with heady abandon in the finale of *La Valse* and having a field day for herself as the gum-chewing sprite in Robbins' tiresome little romp. Simon Sadoff was the piano soloist in *Four Temperaments* and Edmund Wall the clarinet soloist in *The Pied Piper*. Hugo Fiorato conducted all the ballets but *La Valse*, which was conducted by Leon Barzin.

—R. A. E.

Far Eastern Dancers To Give Combined Program

The newly formed Far Eastern Dance Company, comprising Sahomi Tachibana, Gina, and Cha Kyung Kim, will present its first dance program at the Brooklyn Museum of Art on Jan. 10. The artists, representing Japan, India, and Korea, respectively, have appeared individually in numerous concerts in the past, but their performance at the museum will be the first in which they have integrated their work. The program will include a ballet called *Legend*, which is based on an original story by Frank Hrubant and combines elements of Japanese, Indian, and Korean music and dance. The program is arranged in co-operation with Hanna T. Rose, curator of education.

Slavenska-Franklin Ballet Appears In Dayton Concert

DAYTON.—The Slavenska-Franklin Ballet appeared with the Dayton Philharmonic on Dec. 3 in the second concert of the orchestra's current season. The dancers began their portion of the program with the *Portrait of a Ballerina*, followed by the *Nutcracker Suite*. The company's conductor, Otto Frolich, lead the Philharmonic in these works. The first half of the program was conducted by Paul Katz and included Berlioz' *Symphonie Fantastique* and Kindler's orchestration of the Frescobaldi *Toccata*.

—BETTY A. DIETZ

The Speaker's Role in High Fidelity

An inadequate one can negate the best efforts of the other equipment

By JOHN URBAN

THE two parts of the phonograph bearing the greatest burden of guilt for poor sound are the pickup (and stylus) and the loudspeaker. We discussed the former in the previous article of this series; we now approach the speaker—cautiously. There is a certain logic in this order of presentation. A poor stylus not only sounds terrible, but ruins records too; a poor speaker merely sounds terrible.

When a speaker is inadequate, it is a result of three faults, usually together. First, the frequency range is limited, so that part of the musical sound is completely eliminated. The loss occurs at the top and bottom of the sound spectrum. Second, the balance is wrong, giving an unnatural prominence to one group of frequencies, usually in the upper middle section of the spectrum. Third, distortion of the musical sounds is introduced, adding a thoroughly unmusical component to what you hear. These speaker failings are not always easy to identify by ear, except when excessive. Rather the ear is dissatisfied, in a general way, with what it hears, and the listener becomes simply fatigued and says, "Turn that thing off!"

The importance of the speaker is commonly much neglected; the substitution of a good one in an existing phonograph often will bring a radical improvement in quality. For those who are planning new high-fidelity systems, nothing else deserves more careful consideration, for an inadequate speaker can negate the best efforts of all the rest of the equipment.

"Ultra-Fidelity"

This is a good point to stop and ask, what, after all, is high-fidelity? It is a phrase which hardly any advertiser can do without, to be sure. At the same time, new phrases like "ultra-fidelity" are being pressed into service, showing that we have here a semantic inflation leading to a debased currency. Nevertheless, there is a simple meaning; the truest possible likeness of the reproduced sound to the original.

Only a few years ago, when it became newly possible to extend the frequency range up to the limits of hearing, the cachet of high-fidelity was ear-piercing highs; with the old shellac records one could produce a superbly satisfactory high-powered hiss. When this became easy for all to do, the advance guard concentrated upon extending the bass range so that it could be felt as well as heard. More recently, the focus of attention, happily, is upon achieving balance throughout the entire range. And through this process of development, the loudspeaker has undergone a very great improvement; many different models are now available over a broad price range.

The principle of the speaker is simple: it consists of a coil of wire suspended in a strong magnetic field and attached to a cone or diaphragm. The amplifier produces a fluctuating electric current; this current is sent through the coil, forcing it to move in proportion to the change in current.

The function of the speaker is to transform electrical impulses into motion, and to transmit that motion to the air. Not only must the motion correspond nearly perfectly to the electrical pattern, but it must respond uniformly to impulses through the whole range from 40 cycles per second to 15,000. One easily understands the limitations of the ordinary

speaker in noting that it responds adequately only from around 100 to 6,000 or 8,000 cycles.

As a practical matter, no one speaker can meet the requirements, as the very conditions which make a speaker competent at producing bass tones are quite wrong for the high frequencies, and vice versa. To handle the low frequencies, a large cone is required to move a considerable quantity of air. The very size involved in this job inhibits the vibration of the same unit at very high frequencies. The solution is to split the job up between two, or sometimes three, units, each designed to handle only a part of the whole frequency range. Units designed for high-frequency operation are often called "tweeters," and correspondingly, the low-frequency units, "woofers." Woofers are of the familiar molded cone construction and range in diameter up to 15 inches. Tweeters use either a small cone of about 2 inches diameter, or a light metal diaphragm, whose sound is projected through a flared horn, of carefully calculated shape, for uniform dispersion.

The combination of both types into one compact unit with the high-frequency section built into the center of the larger woofer is called "coaxial." One such design is illustrated in the accompanying photograph and cross-sectional drawing.

One other way of coping with the problem, which is fairly effective and economical is the "extended range" speaker. In essence, this consists in using one coil with two cones attached, one for high, and one for low, frequencies. Although not up to the level of a dual speaker system, such a speaker is fine for meeting budget requirements.

The use of such a multiple speaker system can be as simple, or as complex, as you like. At one end of the scale is the simple replacement of an older speaker by one of the moderately-priced coaxial units; whereas, there is almost no limit, except ingenuity, in arranging multiple speaker systems capable of saturating a large hall.

However, let's get to the question of what speaker to select from this confusion of possibilities. In cost, the range is from around \$30 for an extended range or simple coaxial to a figure well up in the hundreds for a full multiple system built into the manufacturer's own enclosure. A rough guide to cost is the rule that the speaker should not cost much less than the amplifier; often giving an edge to the speaker will pay dividends in sound. A fine amplifier driving a cheap speaker usually sounds worse than a cheap amplifier driving a fine speaker.

When simple replacement of one

speaker for another is the purpose, excessive quality will often be wasted. A moderately priced (\$40 to \$60) 12-inch coaxial will answer such needs well. But when the object is the gradual replacement of the entire system, beginning with the speaker, one should get as good a speaker as possible, to match the fidelity of the system-to-be.

The best rule for selection of a speaker is: Listen to it. Most of the larger parts supply houses have a special listening room where an impressive variety of speakers, as well as other components, can be directly compared. When this is not possible, the manufacturer's specifications, and the cost, makes a rough, though fairly reliable, basis for comparison.

It is impossible to discuss the characteristics of a speaker without specifying the way in which it is mounted, for no speaker is capable of producing the base range by itself. There is a simple reason for this: the vibrating cone will produce two sets of waves, one from the front, the other from the rear. In a speaker operating in the open air, the waves from the front and back will meet at the outside edge, cancelling each other out. This applies to the longer waves of the low frequencies, leaving the middle and upper frequencies to be heard. If the speaker is mounted in the center of a flat baffle, as, for instance, a sheet of plywood, the frequency of the sound at which this cancellation takes place will be lowered as the size of the baffle is increased. Thus the use of the wall between two rooms is a fairly effective, if inconvenient, means of baffling.

It is generally more convenient to use some kind of enclosure designed to reinforce the bass response. The most common arrangement, the open-backed cabinet, used in commercial sets, results in a hollow, boomy bass. Closing the back will diminish the resonance of the cabinet, but lower the total bass response.

Types of Enclosures

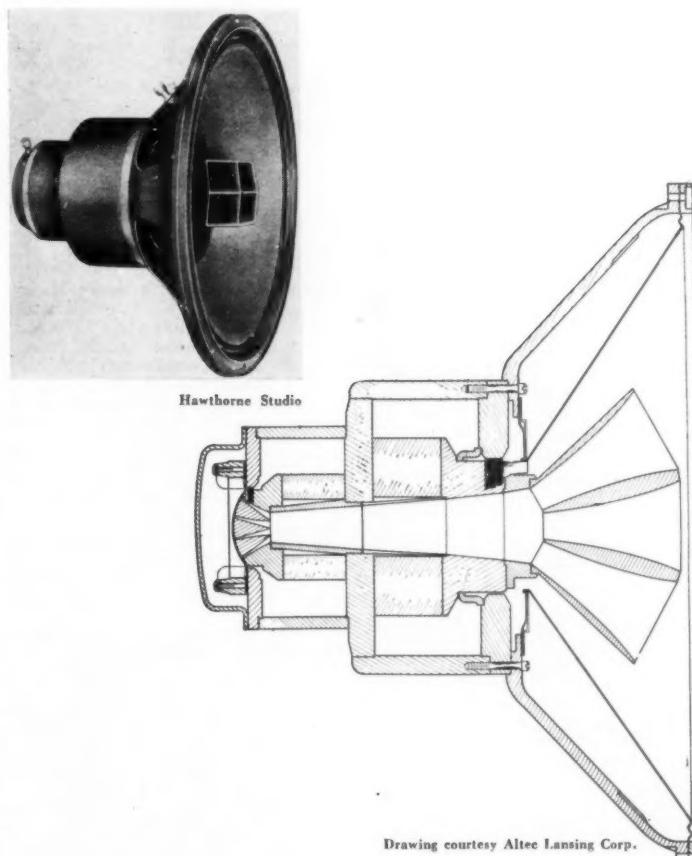
There are two principal types of enclosure designs suitable for high-fidelity speakers, the bass reflex, and the folded horn. The former is a fully enclosed cabinet with an opening in the front, from which an additional bass component of sound is projected. The latter is essentially a system of leading the back wave from the speaker through an expanding space out into the room, to reinforce the sound from the front. Either type, when correctly designed and built, works well, with the horns going to the folded horn.

However, good design of an enclosure is more exacting than is sometimes thought by the amateur, and space is lacking here for a thorough discussion of either theoretical or practical aspects of design. Fortunately, it is not necessary or even advisable for the user to struggle with this problem.

For those who build for themselves, the manufacturer of the speaker is usually glad to supply designs; following such will lead to good results and no headache.

The many for whom a saw and hammer are recalcitrant opponents can solve the problem with ease (and money) by buying a suitable enclosure. Many makers of fine speakers can supply an enclosure precisely designed, and there are available other

(Continued on page 19)



Drawing courtesy Altec Lansing Corp.

Records and Audio

Beethoven Quartets

BEETHOVEN. The sixteen string quartets and the *Grosse Fuge*. *Budapest Quartet*. (Columbia. Available individually on single disks ML 4576-4587, \$5.45 each, and in three sets: early quartets SL-172, \$16.58, middle quartets SL-173, \$21.59, and late quartets SL-174, \$26.60.)

BEETHOVEN had about outworn his corporeal being as well as his artistic milieu when he told Rellstab, after the initial unsuccessful performance of Op. 127, the first of the late quartets: "The nobles love only the ballet; they appreciate only horses and dancers. Here the good times are over. But this gives me no concern. I write only for myself. If I were in good health, nothing would bother me."

"I write only for myself" . . . The whole history of Beethoven's creative evolution, from the obeisant student of Haydn and Mozart to the fore-runner of Wagner and the individualist who consciously turns face to the wall in this remark, can be traced through these revealing works. They are signatures of the periods of his life. The von Lobkowitz six (Op. 18), the three Rasoumovsky's, the Harp and the Serioso, and the last five, when sound no longer had any physical existence for the composer—each has a different facet of his developing genius to display.

It no longer is heresy, I believe, to admit that Beethoven wrote his share of dull and uninspired pages. I do not think many of them are to be found in the quartets. Composers invariably do their best—or should I say their most careful?—work in the skeletal chamber-music forms. Carelessness, emptiness and brazen padding are too obvious in such spare structures. Beethoven did not only some of his deepest thinking but also some of his most economical and highly distilled writing in the quartets. As the symphonies fall one by one, as they already have begun to do, before the gaze of a new criticism, the quartets emerge more and more as pinnacles of Beethovenian classicism. And when the great bulk of the Beethoven literature has passed into limbo, as it must in another generation or two, these pieces for four stringed instruments may well become the enduring vestiges of his immortality.

The quality of the present performances will not be questioned by those who know the playing of the Budapest ensemble: Joseph Roisman and Jac Gorodetsky, violins; Boris Kroyt, viola, and Mischa Schneider, cello. They do everything with great authority and almost faultless execution. Columbia has provided comparable engineering, and the combination adds up to a major contribution to the archives of recorded music.

—RONALD EYER

C. P. E. Bach

BACH, C. P. E.: Magnificat in D major; Concerto for Orchestra in D major (arr. by W. Steinberg). Vienna State Opera Orchestra, Akademie Choir, Felix Prohaska, conductor; Dorothea Siebert, soprano; Hilde Rossl-Majdan, contralto; Waldemar Kmentt, tenor; Hans Braun, bass. (Bach Guild BG 516/17, \$11.90.)

COMPARED with the ecclesiastical preoccupation of his illustrious father and with his own gargantuan output of something like 700 works, Carl Philipp Emanuel Bach can be said to have written comparatively little music of religious inspiration, although he has several cantatas, two

Passions, two oratorios, and this Magnificat to his credit. One continues to think of him as the father of modern pianoforte composition and as the bridge between J. S. Bach and the era of Haydn and Mozart. A vociferous non-contrapuntist, he developed homophony writing to a high point of perfection, and the two present examples, despite the grand double fugue that closes the Magnificat, are fine examples of this "art of the future."

The concerto, with its ethereally lyric second movement, originally was scored for strings alone, but is given a concerto grosso character in the typical woodwind and string arrangement of the Steinberg version. In the nine sections of the Magnificat, the orchestra and chorus are better, generally, than the soloists. The soprano tessitura sometimes lies too high for Miss Siebert, and the tenor clearly was unprepared for the coloratura of his role. Mr. Braun, the bass, is more agile in such matters and better able to pin-point his tones. The vocal palm must go to Miss Rossl-Majdan, the contralto, who exhibits a warm, luminous voice, effortlessly produced. The recording, technically, is a good one, though for some not readily apparent reason the four sides are not in sequential order for use on the usual record changer.

—R. E.

Arthur Foote Helped To Lay Foundations of Our Culture

HAD he lived, Arthur William Foote would be a hundred years old on March 5, 1953. A welcome new recording* of Foote's most popular work, the Suite for Strings in E major, Op. 63, prompts a retrospective glance at this composer.

By definition, Foote was an electric eclectic. The alliteration is reasonable. No one would accuse him of striking originality, but there is no gainsaying the influence he enjoyed as a pedagogue. And it must be noted that he was the dean of American composers for a longer span than any other, before or since.

It would be an error to consign Foote to a list of nationalist composers, however. He was no standard bearer; the notion would have been abhorrent to him. But he did, with John Knowles Paine and George Whitefield Chadwick, lay the foundation for a flowering of indigenous culture that has yet to bloom fully.

Foote might best be characterized as a pre-nationalist. He was himself of thoroughly Anglo-Saxon forbears, with deep roots in New England. But whatever ethnocentric strains are discernible in his music are cast in the classical mold and strongly colored by the Germanic idiom that was the language of American composers for a hundred years. The enduring wonder is that he achieved, within this context, a speech of his own.

Hugo Leichtentritt has written that Foote "belongs to a musical era on which our modernistic age looks back somewhat condescendingly." From the quietude of the old coastal city of Salem, Mass., where Foote was born and raised, he moved—as did all the scions of Salem's better families—to Harvard Yard. In this sequestered atmosphere he found, in his own good time, that he wanted to make music his life. In the same place he acquired an esthetic that he never lost; he was, in that sense, a provincial. But his singular style and unquestioned artistic integrity mark him as a singular figure.



Arthur Foote

Foote was comfortably situated. He did not have to work for a living. But he was one of the most active performers and teachers in Boston—and Boston was the musical center of America during most of his productive career. In 1878 he accepted the organist's seat at the First Unitarian Church; he was not to relinquish it until 1910. He concertized, locally and elsewhere, both at the piano and organ. He played often with the Kneisel Quartet. He was among the founders of the American Guild of Organists. He translated Richter's classic Treatise on Fugue. He wrote two valuable books himself, one on keyboard technique and a second on modulation in harmony.

Through it all, he composed music, ranging from the simple and lovely songs for which he is best known to the chamber works and ventures in more ambitious forms that are, in fact,

his most distinctive testaments. Foote wrote something over a hundred songs, many of which are still in the vocal repertory. But the present generation has had little opportunity to hear his Violin Sonata, Piano Trio, Piano Quartet, Piano Quintet, string quartets, Four Character Pieces, Night Piece, The Farewell of Hiawatha, The Wreck of the Hesperus, The Skeleton in Armor, and the D minor Suite. Only the E major Suite has had any currency, and that work is by no means his most noble achievement.

Foote was dutifully represented on concert programs in his lifetime, but with his passing that small enough portion of program time allotted to living composers ironically became the property of the living, and Foote did not attain to the stature of the great masters who continued to monopolize the repertory. Remembering his honorary doctorates and forgetting his prolific output, historians pigeon-holed him as an academician. Unhappily, that is his lot even today.

The forthcoming anniversary should bring a new assessment of this composer's rightful place in the hierarchy of American music. In the words of Harvard's Walter R. Spalding: "He always made everyone happy and at ease in his presence—the hallmark of a true gentleman. This broad humility appeared in his compositions, which struck a note not likely soon to be duplicated."

—JAMES LYONS

* **AMERICAN MUSIC FOR STRING ORCHESTRA.** *The Eastman-Rochester Symphony, Howard Hanson conducting.* In addition to Foote's Suite in E, two short and slender works by modern composers are included here: Thomas Canning's Fantasy on a Hymn by Justin Morgan and Louis Mennini's Arioso. All are performed with taste and precision, but Mr. Hanson's forces are no match for the Boston Symphony in the Foote piece. Serge Koussevitzky's sumptuous treatment has not yet found its way into the LP catalogue, however, and the admirers of this superb older recording may have to be content with the Hanson interpretation, which is paced rather too fast, if they insist on microgroove technical quality. The engineers have done exceedingly well by Mr. Hanson. (Mercury MG 40001, \$5.45.) —J. L.

Kapell Plays Chopin

CHOPIN: Sonata in B minor; Mazurkas, No. 14, in G minor, Op. 24, No. 1; No. 24, in C, Op. 33, No. 3; No. 35, in C minor, Op. 56, No. 3; in B flat (posthumous); No. 45, in A minor, Op. 67, No. 4; No. 9, in C, Op. 7, No. 5; No. 49 in F minor, Op. 68, No. 4; No. 48 in F, Op. 68, No. 3; No. 25, in B minor, Op. 33, No. 4; No. 44 in C, Op. 67, No. 3. *William Kapell, pianist.* (RCA Victor LM1715, \$5.72.)

WILLIAM KAPELL has been developing steadily in poise and maturity of insight in recent years, and his interpretation of Chopin's B minor Sonata on this recording is individual, without being eccentric, and full of imagination. Especially notable is his care in transitions and connecting passages to keep the musical flow yet to indicate the structural changes. He understands the art of the breath-pause and of the slight, almost imperceptible ritardando as few young pianists do. The first movement is never allowed to fall into fragments; the Scherzo is light and winged; the Largo is eloquently played, if still earthbound; and the finale is performed with wild, headlong impetus yet never incoherently.

—A. H.

SCHUMANN: Carnaval, arranged by Gordon Jacob. **GOUNOD:** Ballet music from Faust. **Royal Opera House Orchestra, Covent Garden, Hugo Rignold conducting.** This album is a Sadler's Wells Ballet presentation. Mr. Jacobs' orchestration of the Schumann piano suite is heavy and sometimes maladroit. The orchestra plays in workaday fashion un-

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—R. S.

BIZET: L'Arlésienne Suites Nos. 1 and 2; Symphony in C. Leopold Stokowski and his Symphony Orchestra. (RCA Victor LM1706, \$5.72.) This album, issued under the title Ballet and Bizet, is one of

RCA Victor's New Orthophonic recordings and amazingly faithful in its reproduction of the orchestral sound. Ballet and Bizet refers to the fact that the captivating work of his youth, the Symphony in C, has inspired several ballets, the most familiar to us being George Balanchine's work with the same title. The music of the L'Arlésienne suites has been used in Carmen as ballet music, as well as in other contexts. Mr. Stokowski conducts the music well, without the exaggerations in which he sometimes indulges. The transparent quality of sound, quiet surface, and solid bass make this one of RCA Victor's best recent recordings.

—R. S.

CHAIKOVSKY: Symphony No. 5. Minneapolis Symphony, Antal Dorati, conductor. (Mercury MG50008, \$5.95.) This is another in Mercury's "living presence" series. It has flashes of the total perfection and sense of special depth so remarkable in the company's recent recording of Rimsky-Korsakoff's Scheherazade. The less open, and less brilliant, scoring of the symphony may account for this in some degree. On

—R. S.

January 1, 1953

—R. S.

Don Pasquale

Strauss, Richard: Waltzes from Der Rosenkavalier. Liszt: Les Préludes. INR Symphony of Brussels, Franz André conducting. In Mr. André's stodgy conducting the color and subtlety of the Strauss music is sadly unexploited. The Liszt piece is given a good Pop-concert treatment, as perhaps it should be. (Capitol L 8173, \$3.98.) —C. B.

SYMPHONIC MARCHES. Various orchestras and conductors. In this curious assortment George Weldon conducts the London Symphony in the Bridal Procession from Rimsky-Korsakoff's Le Coq d'Or and the March of the Nobles from his Mlada; Jean Martinon conducts the London Philharmonic in the Rakoczy March from Berlioz' The Damnation of Faust and the Lamoureux Orchestra of Paris in the Trojan March from his Les Troyens; Wilhelm Schuechter conducts the Philharmonic Orchestra of London in Johann Strauss's Persian March and Egyptian March. All the performances are good. (MGM E 145, \$3.00.) —R. A. E.

LALO: Namouna. Suites 1 and 2. BIZET: L'Arlésienne Suite No. 2: Intermezzo. Orchestre de la Société des Concerts du Conservatoire de Paris, George Sebastian conducting. (Urania ULP 7068, \$5.95.) It seems incredible today that the French public should have considered Lalo's ballet Namouna as too "symphonic" in style and too intellectually demanding, when it was performed in 1882. For this faded score is actually anything but symphonic, and unfortunately it makes no demands upon the intelligence whatsoever. The themes are trite; the harmony is commonplace for the most part; and the work is rhythmically limp and not very danceable. A comparison of Namouna with a good ballet score, such as Delibes's Coppélia, would be very illuminating as to the qualities necessary in such a work. Mr. Sebastian conducts the music in routine fashion, but the orchestral sounds are well recorded.

—R. S.

the whole, however, this recording belongs definitely in the "superior" category. Mr. Dorati, who seems generally to prefer fast tempos to slow ones, maintains a lively pace throughout and obtains mobility by insisting on a strict rhythmic pulse at all times.

—R. E.

TCHAIKOVSKY: Symphony No. 6, in B minor (Pathétique). Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia ML 4544, \$5.45.) The Philadelphians herewith add to their symphonic series for Columbia LP and, having already made the Fourth and Fifth symphonies, presumably complete the Tchaikovsky list since they are unlikely to press the First, Second, and Third. The performance is the highly polished and dynamically brilliant one for which Mr. Ormandy is well known. The recording is clean, bright and virtually completely free of blasting and surface noise.

—R. E.

FITZNER: Symphony in C sharp minor. German Opera House Orchestra, Hans Schmidt-Isserstedt, conductor. (Urania ULP 7056, \$5.95.) Connoisseurs of musical oddities may be interested in this twentieth-century anachronism by a composer who worked in the artistic climate of German romanticism right up to his death in 1949, either oblivious or scornful of all techniques subsequent to Wagner. The symphony is an orchestral version of a string quartet dated 1925. The recording is satisfactory, though it tends to be muddy in the middle register.

—R. E.

BORODIN: Suite from Prince Igor: Overture; Polovski March; Polovtsian Dances. Philharmonia Orchestra of London, Walter Susskind conducting. These performances are acceptable without achieving notable brilliance of execution or power of interpretation. Engineering note: Even after severe attenuation of the upper frequencies, there is a brittle quality to this sound, with a lack of definition in comparison to the best of current recording standards. (MGM E 3008, \$3.00.) —R. S.

and native quality, all of the artists sing with technical brilliance, dramatic skill, and an admirable sense of style. Fernando Corena makes Don Pasquale a three-dimensional figure and not the bumbling idiot that the character too often becomes in less perceptive hands. The intensity of his singing of "Ah! E' finita," at the moment in Act. III, Scene 2, when poor Don Pasquale realizes that his dream of happiness has turned into a hard and shrewish reality, is a mark of Mr. Corena's dramatic insight. This phrase is a key to the singer's understanding of the part; if he does not become serious for a moment here, he has missed half of the possibilities of the role.

After hearing the sniveling and sobbing of countless Italian tenors, it is a keen pleasure to encounter one like Agostino Lazzari, who can curve phrases beautifully and color his voice appealingly without resorting to those mannerisms. Dora La Gatta sounds brittle in the role of Norina, but she sings with exciting clarity and pinpoint precision of diction. Afro Poli, like Mr. Corena, is an artist with imagination. He makes Doctor Malatesta a merry partner in the intrigue. The chorus is acceptable, and the orchestra plays admirably. The voices are recorded with extraordinary accuracy. Urania deserves congratulation.

—R. S.

WAGNER: Der Ring des Nibelungen—Orchestral highlights (Vol. 1). Munich State Opera Orchestra, Franz Konwitschny conducting. Includes Entrance of the Gods into Valhalla, from Das Rheingold, and Ride of the Valkyries and Magic Fire Music, from Die Walküre; as well as the Siegfried Idyll (which must have crept in by the back door), in commendable performances. (Urania ULP 7063, \$5.95.)

—A. H.

WAGNER: Episodes from Die Meistersinger. Ferdinand Frantz, baritone; Saxon State Orchestra, Rudolf Kempe, conductor. (Urania ULP 7067, \$5.95.) Ferdinand Frantz's Hans Sachs is familiar to patrons of the Metropolitan Opera. In this recording he sings the monologue, Wahn! Wahn! Ueberall Wahn!; the narration in connection with Walther's prize song; and the passage in the final scene in which Sachs addresses Walther, the Meistersinger, and the people, thanking them and warning them to honor the German masters in art. The orchestra performs also the Preludes to Acts I and III; the Dance of the Apprentices; and the Procession of the Meistersinger. Mr. Frantz is an excellent Sachs, and he sings with warmth and emotional insight in this recording. Mr. Kempe's conducting is solid and expert, if not notably inspired. This is a good recording technically, although there is a somewhat brittle voice quality.

—R. S.

THOMPSON: The Testament of Freedom. HANSON: Songs from Drum Taps. David Meyers, baritone; Eastman-Rochester Symphony and the chorus of the Eastman School of Music, Howard Hanson conducting. This album, bearing the title of Music for Democracy, is the first volume in an American Music Festival Series. The Randall Thompson work, a setting of four passages from the writings of Thomas Jefferson, is musically substantial and contains some highly effective choral passages. Howard Hanson's songs to poems of Walt Whitman are dramatic effusions, faithful to the letter of the texts but unequal to their spiritual con-

Records and Audio



Dora La Gatta Agostino Lazzari

tent. The performances are good. (Mercury MG 40000, \$5.95.) —C. B.

The Speaker

(Continued from page 17)

well-tested models to fit any good speaker. The catalogues of the major parts supply houses have full listings.

How big? Well, there are some real monsters, huge, heavy, and inconvenient. If you must hear that 30-cycle bottom, then you take the consequences and live with them. Otherwise, there are less drastic solutions much easier to get along with—sizes to 30 inches high, with corresponding width and depth. One other category we may call the miniatures, a group of designs fairly newly evolved, which do a creditable job with any standard speaker, yet are small enough, in some cases, to fit into a bookshelf. These, too, you will find in the catalogues.

A final word about the location of the speaker. A corner, where walls meet ceiling or floor, is far more desirable than a point in the middle of a wall, as the configuration of planes projects and reinforces the sound. For this reason, many enclosures are designed to fit into corners. A little experimenting in location will often prove well worth while. Many existing systems can be improved appreciably by moving the speaker into a corner.

And of course, the record-playing equipment should not be located in the same structure as the speaker, for the vital reason that the vibrations of the speaker will be carried back into the pickup. This "feedback" detracts seriously from the quality of sound.

Columbia Introduces New Hi-Fi Phonograph

Columbia has announced a new phonograph designed to meet the requirements of high-fidelity record reproduction. The player, named the "360", is said to reproduce the recorded frequency range from forty to twelve thousand cycles, considerably better than any previous comparable machine. New features of the "360" are: two extended-range six-inch speakers, located at opposite sides of the cabinet; the use of the entire cabinet acting as a complete enclosure for the speakers; and an improved wide-range pickup cartridge with easily replaceable stylus of either sapphire or diamond. The "360" is designed to meet high-fidelity requirements at a moderate price, in a compact table model.

Record Business To Be Movie Subject

HOLLYWOOD.—A full-length feature film chronicling the development of the phonograph-record business from the time of Enrico Caruso's early recordings to the present is to be made by Columbia Pictures in collaboration with RCA Victor.



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Los Angeles Orchestra Marks Tenth Year of Alfred Wallenstein's Conductorship

By ALBERT GOLDBERG

Los Angeles

ALFRED WALLENSTEIN began his tenth year as conductor of the Los Angeles Philharmonic and the organization opened its 34th season with concerts in Philharmonic Auditorium on Nov. 13 and 14. Preceding the opening concert Mr. Wallenstein was honored with a dinner in the Biltmore Hotel ballroom, attended by 600 subscribers, at which he was presented with a silver baton.

The novelty of the first program was Gian-Carlo Menotti's symphonic suite *Apocalypse*, which proved to be rather more theatrical than mystical in content, though forthright in musical substance and effective in performance. Mr. Wallenstein also offered a particularly evocative account of Debussy's *La Mer* and accorded Schubert's *Tragic Symphony* sensitive treatment. Sir Henry Wood's overdone transcription of Bach's *Organ Toccata* and *Fugue* in D minor opened the program.

The event of the second pair of concerts, on Nov. 20 and 21, was the American premiere of Ernst Toch's *Symphony No. 2*. This is easily one of the most impressive contemporary works in the form. Its fundamental chromaticism stems from Wagner, but it employs for the most legitimate expressive purposes the entire modern vocabulary of dissonance. It has meaningful ideas, and it develops them on a big scale with a masterly feeling for form, proportion and continuity. The music is never dependent solely on color or effect, though the composer's use of the orchestra is ingenious and precise; such orchestral effects as chromatic timpani runs; the combination of harp, piano duet, and organ; a solo violin to close the slow movement; and a series of fortissimo repeated Cs on the timpani, at the end of the symphony after the rest of the orchestra has said its say, never detract from the emotional interest of the piece. The symphony is dedicated to Albert Schweitzer, "the only Victor in a world of victims".

In the same program Pierre Fourrier made his debut with the orchestra in a tasteful interpretation of the Schumann Cello Concerto, and Mr. Wallenstein further conducted Handel's *Concerto Grosso* in A Minor, Op. 6, No. 4, and the *Prelude* and *Liebestod* from *Tristan und Isolde*.

Stravinsky's New Cantata

The opening concert of the Los Angeles Chamber Symphony found Royce Hall, at the University of California in Los Angeles, packed to capacity to hear Igor Stravinsky conduct a program of his compositions. These included the premiere of his *Cantata* based on anonymous English poems of the Elizabethan period and the first hearing of a revised version of the 1920 *Concertino*.

The *Cantata* is written for solo soprano and tenor (who have one duet), a small chorus of women's voices, and an accompanying instrumental quintet consisting of two flutes, two oboes (the second interchangeable with English horn), and one cello. Three of the poems are semi-sacred; the fourth, *Westron Wind*, is a love lyric. A *Lyke-Wake Dirge* is sung as a prelude; with new verses added each time it serves as an interlude between the solos, and finally it rounds off the work as a postlude. Other poems employed are *The Maidens Came* and *Tomorrow Will Be My Dancing Day*.

Stravinsky's setting of the texts is in the starker, most archaic style he

has attempted yet, with a strong feeling of modality and a liberal use of such polyphonic devices as the ricercar, canons, and imitations in strict form. Marni Nixon was the soprano soloist, Hugues Cuénod the tenor—both deserving of praise for their musically acquittal of difficult assignments—and the chorus parts were beautifully negotiated by members of the Roger Wagner Chorale.

The *Concertino*, originally written for string quartet, has been revamped for an ensemble of twelve instruments—violin, cello, flute, oboe, English horn, clarinet, two bassoons, two trumpets, and tenor and bass trombones. The new dress adds materially to the vitality of the music, and probably will give the work a new lease of life.

On the same program Mr. Stravinsky also conducted his *Dances Concertantes* and *Pulcinella Suite*. Eudice Shapiro, concertmistress of the orchestra, and members of the woodwind section, added the *Pastorale* as a tribute to the composer.

The Music Guild series opened with a concert by the Temianka Chamber Players, Henri Temianka, conductor, in the Wilshire Ebell Theatre on Oct. 16.

The Evenings on the Roof musicians presented a special retrospective series devoted to the chamber music of Schönberg, in West Hollywood Auditorium on Sept. 15 and 22 and Nov. 17. The same group presented regular concerts on Oct. 6, 13, and 20. The Oct. 6 program brought the American premiere of *Pierre Boulez' Polyphony X*, for eighteen solo instruments.

Dance programs have been presented by the Ana Maria Spanish Ballet, Philharmonic Auditorium, Nov. 10; Antonio and Luisa Triana, Spanish dancers, Philharmonic Auditorium, Oct. 11; Angna Enters, mime, Wilshire Ebell Theatre, Oct. 17 and 28; José Greco and his Spanish dancers, Wilshire Ebell Theatre, Nov. 20 to 25.

Other events or recitalists have included the Los Angeles Conservatory opera group's production of *The Marriage of Figaro*, Wilshire Ebell Theatre, Oct. 14; Jeanette MacDonald, Philharmonic Auditorium, Nov. 11; Platoff Don Cossack Chorus and Dancers, Philharmonic Auditorium, Nov. 22; Maryanne Bullock, pianist, Assistance League Playhouse, Nov. 5; Froma Ehrlich, pianist, Assistance League Playhouse, Nov. 18; Marilyn Dickie, pianist, Assistance League Playhouse, Nov. 16; Los Angeles Flute Club, Hancock Auditorium, Oct. 24; Lajos Shuk, cellist, Assistance League Playhouse, Nov. 8; Elizabeth and Harlow Mills, violin and piano duo, Assistance League Playhouse, Nov. 9; Kolia Levienne, cellist, Wilshire Ebell Concert Hall, Nov. 9; Ralph Pierce, pianist, Wilshire Ebell Theatre, Nov. 6; Hollywood Town Hall Concert Jubilee, Philharmonic Auditorium, Nov. 12.

Monteux, Mitchell Honored By Music Council

Pierre Monteux has been chosen by the National Music Council for its annual Conductor Citation of 1951-52 for distinguished and outstanding services to American music. The 1950-51 award to Howard Mitchell, conductor of the National Symphony, Washington, was made by Edwin Hughes, executive secretary of the council, at a National Symphony concert in Constitution Hall on Nov. 19.

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MUSICAL AMERICA

XUM

Seen and Heard

By JAMES LYONS

THE NBC Symphony: Guido Cantelli's Dec. 6 program opened with the Vivaldi Concerto in A minor for Two Violins and String Orchestra, which was read in a way its flamboyant composer might have found strangely restrained. The performance had taste but little verve. The ensuing Brahms First Symphony, however, was another matter. There was drama and passion galore, if not depth. Mr. Cantelli attended meticulously to the surface details; one looked for more penetration. I must admit his interpretation was absorbing from start to finish, but the essence that lingered was not an afterglow so much as an exhilaration rather like one feels after witnessing an especially exciting horse race.

On Dec. 13 Mr. Cantelli contrasted the Mozart Symphony No. 29 with Bartok's Music for Strings, Percussion and Celeste. I did not like the way the Mozart went at all. Perhaps years of having heard the late Serge Koussevitzky do it frequently prejudiced my sensitivities. But Mr. Cantelli took the first movement so deliberately and so slowly that it sounded more like an exercise than the delicious appetizer it is. The Bartok went magnificently well all around. It is a grand work, and the orchestra turned in a resplendent, vibrant performance. The conductor, too, was obviously dedicated to the piece. He guided his forces through its many pitfalls with commanding intelligence. On Dec. 20, there was eloquent confirmation of previously noted observations. Once again, in the Haydn Symphony No. 88, Mr. Cantelli inclined to the metronomic approach; amusingly enough the orchestra actually ran away from his beat in the last movement and it came off wonderfully well. But in the Stravinsky Jeux de Cartes and the Ravel Bolero, the impression of Mr. Cantelli's affinity for the rhythmic was emphasized beyond doubt. He was at his very best with tricky, propulsive tempos. No cross rhythms were beyond his ken. The Stravinsky bonbon was played perfectly. The Ravel, of course, is for the galleries. They just loved it, despite the usual run of gnashed gears in the brass section towards the cumulative moments.

Memo to New York's WNYC: A good many music-lovers who have to work for a living would be grateful if you would move the morning Masterwork Hour back an hour so that they could hear some decent music before taking on the office slings and arrows. Currently they are importuned from 8 to 9 by a frightful miscellany of domestic science and fifth-rate popular tunes presumably designed to open one's eyes. And by the time the Masterwork Hour begins, at 9, they are on their way out the door.

Our esteemed contemporary, *The New Yorker*, saw the same press release we did about the CBS "primary, supplementary, non-interconnected affiliate." Maybe their gimlet-eyed editors did not see this one, which is even funnier and by any standards the neatest trick of the week:

"CHICAGO, Nov. 14—Various chamber music compositions by Ludwig Van (sic) Beethoven will be played by ABC's FINE ARTS QUARTET on its regular weekly broadcast Sunday, Nov. 23, from 11 to 11:30 a.m., EST, over the ABC Radio Network."

The Beethoven works include Quartet in F-minor, Opus 95, and Quartet No. 1 through 6."

Longest half-hour in the history of chronology, I would say.

Sic transit gloria mundi: The



Guido Cantelli

WNBC wee-hours Music Through the Night show has been using the old English ballad Greensleeves (spelling varies) as theme music. Some late-retiring hand along Tin Pan Alley did just what you would expect—Greensleeves is now known in the trade as I'll Know my Love. Nothing sacred to these fellows.

The broadcast performance of Schönberg's Violin Concerto, on Nov. 30, with Louis Krasner as soloist with the New York Philharmonic-Symphony, was a marvel of dedication and worthy of thanks to all concerned. I understand that listeners across the nation were vociferously responsive. That is to the good regardless of the ratio of pros to cons.

One hopes for further opportunities to hear this concerto, which gives promise of becoming a valued repertory piece. But it must be given a chance. Not a forbidding work by current standards, it is nonetheless uncompromising enough to insure a rough time for itself before it attains the status of a fixture. Its communicative potential seemed infinite, but it did not reveal its charms on first acquaintance. That does not imply that it is cerebral music; it is simply not felicitous music.

Mr. Krasner played its most difficult passages with ease, although it must be noted with some irony that he inclined to carelessness with the less demanding sections. The defection was understandable. Like the mass audience, the soloist was preoccupied with the parts that were the toughest to take. Schönberg's unorthodox, chamber-like ritornel had the most affectionate attention from Mr. Mitropoulos and his forces.

Indiana University Stages Billy Budd

BLOOMINGTON, IND.—Indiana University's school of music, under the able leadership of Wilfred C. Bain, has added a new event to its recent history-making activities. After giving notable stage premieres of Kurt Weill's *Down in the Valley*, Lukas Foss's *The Jumping Frog of Calaveras County*, Gian-Carlo Menotti's *Amahl and the Night Visitors*, and other works, the department presented

the first American stage performance of Benjamin Britten's *Billy Budd*, on Dec. 7 in the university's large auditorium. The opera was first seen in this country in a television production by the NBC-TV Opera Theatre on Oct. 19.

Much has already been written about Britten, particularly about his dramatic music, and it is not the task of this report to discuss and analyze Britten's dramatic style. Generally speaking, *Billy Budd* does not seem to reach the level of *Peter Grimes* or *The Rape of Lucretia*. The work manages to capture the listener who is deeply touched by the action on stage, which Britten's music underlines and makes more intense. But while the music no doubt grows out of the drama, they do not function as an organic whole. True, Britten's music is extremely elaborate and shows a very facile technical brilliancy, but it does not appeal directly to the listener's musical imagination.

The extremely fine performance at Indiana University was under the direction of Ernst Hoffman, who conducted, and Hans Busch, who staged it. Busch's direction underlined the symbolism and clearly defined the necessary irreality of the scenes, so much needed since the drama takes place in the mind of Captain Vere. However, in some respects orchestration seems to contradict Melville's intentions, as expressed in the libretto, and this made the work of the stage director quite difficult.

The choruses, a particular feature of the opera, were extremely well performed. Among the individual

Radio and TV

performers should be mentioned Eugene Bayless, as Captain Vere; George McKinley, as Red Whiskers; and, above all, the excellent performance of Donald Vogel, as Claggart, Master at Arms. Jack Gillaspy portrayed *Billy Budd* as a young, joyful, and naive character, stressing perhaps too much the naive element.

It is to be regretted that only one performance was given, but Dean Bain and the production staff should be congratulated on this new achievement.

—PAUL NETTL

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Metropolitan Fortnight

Brings Die Meistersinger

(Continued from page 10)
style that it was easy to overlook the somewhat tired sound of his voice.

Also in the cast were Cesare Siepi, in the title role; Dezso Ernster, as the Commandatore; Erich Kunz, as Leporello; and Lorenzo Alvaro as Masetto. Fritz Reiner conducted.

—R. A. E.

Carmen, Dec. 6

This performance was brightened only by the lovely Micaela of Lucine Amara, who had been heard earlier in the season as Frasquita. On this occasion the latter role was assumed decoratively and competently by Paula Lenchner. There were two other changes among the principals. Robert Merrill, replacing Frank Guarnera, sang Escamillo with swagger and style but not much vigor. Kurt Baum substituted for Mario del Monaco as Don José. Kurt Adler conducted spiritedly, but the chorus tended to go its own way and thus to emphasize the questionable aspects of Tyrone Guthrie's staging.

—J. L.

Die Meistersinger, Dec. 8

As persuasive and viable a production of Wagner's "little comedy" as has graced the stage in several years marked the seasonal re-entry of the work in a performance four hours and a quarter long. There were several new figures in leading roles, including Hilde Zadek as Eva, Jean Madeira as Magdalene, Erich Kunz as Beckmesser, and Josef Greindl as Pogner. Alessio De Paolis also was new as Zorn. Among the people familiar from times past were Paul Schoeffler as Sachs, Hans Hopf as Walther, Richard Holm as David, Mack Harrell as Kothner, and, of course, Fritz Reiner at the conductor's desk.

Sense, style, and warmth, in that order, were the main ingredients of the performance. Mr. Reiner set the pace with gentle tempos that gave time for reflection and sentiment and a real development of atmosphere without reference to the clock. The thirty-year-old sets are now almost dangerously shaky, and the second act still gives trouble—bad lighting, confused and nervous stage direction, overpopulated street brawl, etc.—but, in sum, the illusion of fifteenth-century Nuremberg is achieved in a mellow gemütlichkeit.

The Sachs of Mr. Schoeffler has matured now to the point where it ranks among the best to be heard hereabouts since the supreme characterization of Friedrich Schorr. In this performance it clearly was the product of continuing thought and study, and it had philosophic depths that carried weight and conviction. Mr. Schoeffler had earned his own meister's medal and now dominated the performance as he should.

Close behind him was Erich Kunz, as skillful and artistic a Beckmesser as any I can recall. He had the consummate wisdom to make the naughty marker a tragic as well as a comic figure, thus giving him human dimension, and to stylize his erratic movements and bits of business to the extent of finding a musical motivation for almost everything he did. The latter device brought out little tags and figures in the score that Wagner clearly wanted Beckmesser to make use of, but that many players either ignore or possibly never have discovered.

The Walther of Mr. Hopf was no worse histrionically than the majority of Walthers have been for the last twenty years, and it was considerably better than most in the lyric department. While the voice was not tre-

mendous in size, it was clear, ringing, and, in the Prize Song, quite ingratiating. Miss Zadek, who had no trouble with the role vocally since her voice was both big and pleasant to listen to, was not a good Eva because nobody seems to have instructed her in the proper deportment of the part. She appeared uncertain of what to do much of the time—as in her excessively fidgety interrogation of Sachs in the second act—and sometimes she seemed to wait for acting cues from her fellow performers. I think Miss Zadek is capable, with more detailed



Sedge Le Blang



In Die Meistersinger at the Metropolitan: Paul Schoeffler (left) as Hans Sachs and Jean Madeira (above) as Magdalene

coaching, of a much better portrayal. Mr. Greindl's Pogner, though carefully worked out, was a shade fussy and a bit too much on the caricature side. Miss Madeira's basically good vocal equipment showed to advantage in her Magdalene. Mr. Holm was a convincing David, and I gave silent thanks in more than one of his scenes that he was not among those who are convinced that medieval teen-agers invariably skipped, instead of walked, about their business. Mr. Harrell was a wholly satisfactory Kothner. Others in the cast who acquitted themselves well were Thomas Hayward, Algerd Brazis, Emery Darcy, Gabor Carelli, Osie Hawkins, Lawrence Davidson, Lorenzo Alvaro, and Clifford Harvuo.

—R. E.

La Forza del Destino, Dec. 10

Thelma Votipka appeared as Curra for the first time this season in a performance of *La Forza del Destino* that was uneven at best. Miss Votipka filled her small part capably, and Jerome Hines, Leonard Warren, and Gerhard Pechnert acquitted themselves well enough in their respective roles—Padre Guardiano, Don Carlo, and Fra Melitone. Zinka Milanov as Leonora was, however, not in good voice during the first act, and Mario del Monaco's vocal condition was alarming. Mildred Miller was a winning stage figure and sang prettily as Preziosilla, but her voice was too small to make the necessary impact. Lubomir Vichugonov was the Marquis and Algerd Brazis the Surgeon.

—A. H.

Don Giovanni, Dec. 12

The first appearance of Richard Holm as Don Ottavio did not show the tenor to advantage. His voice had a gentleness that did not become him in the more demanding passages, although it was pretty enough when he was comfortably within his range. The *Il mio tesoro* proved his undoing, but again his singing of this aria had its moments of real loveliness, even if it lacked the requisite volume throughout.

Regina Resnik and Roberta Peters were heard as Donna Elvira and

Zerlina, respectively, for the first time this season; otherwise the cast was as before. Miss Peters sang like an angel from beginning to end, soaring grandly at times and always delivering what Mozart ordered. Her acting, too, was the best of the evening, although her collaborators were more than satisfactory for the most part. Fritz Reiner kept a firm hand on the performance.

—J. L.

Tosca, Dec. 13, 2:00

Dorothy Kirsten again sang the title role in the season's fourth performance of *Tosca*. As before, her approach was too miniature and lacking in either the required vocal or dramatic sweep. Both Ferruccio Tagliavini and Paul Schoeffler, on the other hand, gave distinguished performances as Cavaradossi and Scarpia. Others in the familiar cast were Clifford Harvuo, as Angelotti; Lawrence Davidson, as the Sacristan; Algerd Brazis, as the Jailer; George Cehanovsky, as Sciarrone; Alessio De Paolis, as Spoletta; and Margaret Roggero, as the Shepherd. The orchestra was ably conducted by Fausto Cleva, although at times so overpowering that it was difficult to hear the singers.

—C. B.

Don Carlo, Dec. 13

Sooner or later all the basses at the Metropolitan will have had a try at singing the role of the Grand Inquisitor in *Don Carlo*—or so it would appear. The latest to tackle the part is Dezso Ernster, who sang it for the first time with the company in this performance. Mr. Ernster's dependability as an artist, established in his countless appearances here, was not in evidence this time, and it could only be assumed that he had not had sufficient rehearsal. He was neither letter-perfect nor note-perfect. He used his fine voice, which was well suited to the Inquisitor's music, without much nuance or color, and he was relatively lively for a blind nonagenarian. Delia Rigal, Fedora Barbieri, Richard Tucker, Robert Merrill, and Jerome Hines took the other principal roles, under Alberto Erede's direction.

—R. A. E.

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New Music Reviews

A Charles Ives Work For Chamber Orchestra

Tone Roads No. 3, for chamber orchestra, by Charles E. Ives, a work dated 1915 but still ahead of its time in harmonic daring and rhythmical experimentation, has been issued by Southern Music Publishing Company. It is scored for flute, clarinet, trumpet, trombone, chimes, piano, and strings. The composition lasts only about nine minutes in performance. It opens with a twelve measure introduction marked Andante con moto, played by the chimes, trombone, and trumpet, that has the harmonic freedom of twelve tone music. The main section of the movement is a lively contrapuntal development of the material, marked "1st time Allegro moderato; 2nd time Allegro vivace".

The bristling rhythmic complexities, the wildly dissonant harmonies, and the wonderful imagination for new sonorities are all characteristic of Ives. The Trio of the piece begins with rhythmically even, if harmonically clashing, triplets, but it leads to another helter-skelter passage which looks fascinatingly strange and impossible on paper but which probably works out very acceptably in performance, as so many of Ives's "impossibilities" do. At the end is a typically Ivesian comment: "There are many Roads, you know, besides the Wabash."

—R. S.

Thomson Cello Concerto Issued in Piano Score

Virgil Thomson's Concerto for Cello and Orchestra has been issued by G. Ricordi in a reduction for cello and piano. When I heard the work in its original form, I found it mannered, poorly developed, and too brittle to be taken seriously. Yet when I heard the arrangement of portions of it used in the ballet score for Agnes de Mille's The Harvest According, I found the music dramatically stirring, highly imaginative, and powerful. The reason for this change of feeling, I believe, is that the score is essentially theatre music. Thomson has entitled the three movements: Rider On the Plains; Variations on a Southern Hymn; and Children's Games.

In its original form, the surging energy and atmospheric quality of the

music are obscured. In the theatre, with the solo cello part absorbed into the main tissue and more heavily scored, it takes on a new life. But an examination of the present version makes me curious to hear the work in its original form once more, to determine whether I was right or wrong in my first reaction. The piano reduction cannot do justice to the delicate color effects of the orchestration in the slow movement, but it makes good sense in the other two.

—R. S.

New Choral Compositions Sacred and Secular

Julia Perry, who is at her best in her church music, has written a work for mixed voices (SATB) and tenor solo, Ye Who Seek the Truth, using her own words in Biblical style. The music is dignified, and although it is not especially notable it avoids the rubber-stamp character of so much work of its kind. The voice parts, especially, are handled with rhythmic variety and effective spacing. William France has set Isaac Watt's familiar verse, When I Survey the Wondrous Cross, for three-part women's chorus (SSA) a cappella. Katherine K. Davis has made a version of Verdi's Ave Maria for three-part women's chorus (SSA) with piano accompaniment. The Italian text (Dante's translation of the Latin) is given, together with an English version by George Mead. Miss Davis has also made a Bach arrangement, God Is Life, for three-part women's chorus (SSA) with piano or organ, adding interludes of her own. All these works are issued by Galaxy Music Corporation.

—R. S.

Song Collections Of Various Periods

Ernst Victor Wolff has turned a practised hand to the editing of Fifteen Arias for High Voice by George Frideric Handel, for G. Schirmer. Several of them are unfamiliar, and all are masterpieces. Mr. Wolff has been careful to avoid needless elaboration in the accompaniments, and the Italian texts have been supplemented by singable English versions by Shibley Boyes.

Nachum Nardi, Israeli composer and folklorist, has written an album of Hebrew songs with the title, Israel. English texts have been provided by Olga Paul. The work is issued by Marks Music Corporation.

In making their collection, A Treasury of Art Songs, Jean Whitlock and Leonore James have kept young singers in mind. The volume is illustrated with art works and pictures of composers, with explanatory notes correlating them with the music. It contains songs by Mozart, Schubert, Mendelssohn, and Grieg, and is published by the Boston Music Company.

—R. S.

New Piano Suites For Modern Children

Children's piano pieces generally fail into one of three categories: pieces for children to play; pieces to be played for children; or pieces about children which will probably appeal more strongly to adults. A. Adnan Saygun's suite of seven pieces, called *Inci'nin Kitabi* (*Inci's Book*), and Elie Siegmeister's suite of six, called *The Children's Day*, belong to the first category, although both of them, especially Saygun's suite, sometimes lapse into the second, because of technical or interpretative demands that are a bit severe for young pianists. Siegmeister's pieces are simpler and more traditionally melodic than the Saygun pieces, which are more dissonant and dry in context. Both sets



Vincent Persichetti

have programmatic titles, but Siegmeister's music is more closely descriptive. The Children's Day is issued by Leeds. Saygun's suite is published by Southern.

—R. S.

Serenade No. 3 By Persichetti

Vincent Persichetti's Serenade No. 3, for violin, cello, and piano, is concise, unambitious, and engagingly informal. Its thematic ideas are scarcely momentous, and its three brief movements offer little room for development. But it is pleasant, urbane music, which offers no problems either to performers or listeners. The work is published by Southern.

—R. S.

Songs of the Confederacy Published in Facsimile

A collection of great historical as well as musical interest is the volume of Songs of the Confederacy, edited by Richard Barksdale Harwell, containing 38 songs that "stirred the South" during the Civil War years, reproduced in their original form. In his informative preface, Mr. Harwell reminds us that the Civil War was a "singing war". In the Confederate army "there were no radios, television sets, or USO troupes to amuse the soldiers. But in every camp there was a banjoist or so, and a cheerful tune could be raised in the soldiers' own God-given voices". The collection is not limited to war songs, however, but also contains examples of the sentimental ditties so beloved in the period, quicksteps, and other types of songs. The volume is handsomely illustrated with facsimiles of song covers. It is published by Broadcast Music, Inc.

—R. S.

Other Songs

ADAMS, RAYMOND L.: In June (high). (Carl Fischer). A conventional encore song.

BALBO, GIUSEPPE CESARE: Three Lyrics from Myrcae (medium). Italian and English texts. Why Don't You Come To Me? (high). Italian and English texts. (Omega). The Three Lyrics are settings of verse by Giovanni Pascoli. They have emotional validity but are musically turgid and commonplace. The other song is trivial and harmonically naive.

BANAITIS, KAZYS V.: As Sia Nakti. Lithuanian text only. Liaudies Dainos, Lithuanian Folk Songs. Lithuanian text only. (X Strumskis).

BONSIGNORE, ANTHONY: Ricordo (Remembrance) (high). Italian and English text. (G. Schirmer). A lush song with a melody that lies well for the voice.

CORY, GEORGE: Tenderness (medium). (Associated). Another encore song —trite, as most of them are.

DROZDOFF, VLADIMIR: Louisiana Lullaby (baritone). (Omega). The text and music are equally banal.

EDWARDS, CLARA: In the Moonlight (medium). (G. Schirmer). Sentimental and composed according to a pat formula.

GROUDIS, JUOZAS: 4 Kompozijos. Original text only. (Ksavero Strumskio Leidimys).

HAGEMAN, RICHARD: Scherzetto (medium). (Galaxy). A quaint little trifle with a tricky piano accompaniment.

HARRIS, EDWARD: Sea Charm (medium and high). (Boosey & Hawkes). Sonorously effective if musically banal.

MONTERDE, BERNARDINO BAUTISTA: Marcarena (La Virgen de la Macarena). Spanish and English text. (Southern). This popular song is now available for practically everything except theremin.

Mozart: Porgi, amor, qualche ristoro. Italian text with singable English version by Ruth and Thomas Martin. (G. Schirmer).

NILES, JOHN JACOB: The Lotus Bloom (high). (G. Schirmer). A rather pointless setting of lines from a Chinese poem. Not one of Niles's better works.

O'HARA, GEOFFREY: Let's Sing, Let's Play, Let's Work Together (medium). (Carl Fischer). The essence of cliché, as the title suggests. Also published for mixed voices and piano.

—R. S.

For String Orchestra

DUMLER, MARTIN G.: Petite Valse; Berceuse. (Schmidt). Tuneful little pieces in conventional style.

—R. S.

For String Quartet

BACH, J. S.: Twenty-Five Chorals, arranged and edited by Irma Clarke. (E. C. Schirmer). A part for Violin III is included, to be used when a viola player is not available.

For String Trio

BACH, J. S.: I Call To Thee (Ich ruf' zu Dir). Arranged for violin, viola (or violin), and cello by Ernest Lubin. (Schmidt).

Violin Teaching

PERLMAN, GEORGE: Fun with a Fiddle, a Primer, illustrated by Sidney H. Siegel. (Carl Fischer).

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Books

New Musical Movement in France Described

A LA RECHERCHE D'UNE MUSIQUE CONCRÈTE. By Pierre Schaeffer. Paris: Editions du Seuil. 1952.

Musique concrète (concrete music) is a form of musical experimentation which has been carried on in Paris since 1948 by Pierre Schaeffer and others. The significance of the term is explained in this book by a schema that contrasts the nature and evolution of two types of music: Customary Music (called abstract): Phase I—Conception (mental); Phase II—Expression (in notation); Phase III—Performance (instrumental). (From the abstract to the concrete). New Music (called concrete): Phase III—Composition (material); Phase II—Sketches (experimentation); Phase I—Materials (fabrication). (From the concrete to the abstract). If this seems vague, I must confess that I found nothing in Mr. Schaeffer's volume that made it any more lucid.

The United States had its first taste of concrete music at the Festival of the Creative Arts at Brandeis University on June 14, 1952, when portions of Mr. Schaeffer's Symphonies pour un Homme Seul were performed, with choreography created by Merce Cunningham. Cecil Smith wrote in the July issue of *MUSICAL AMERICA* that this music "can exist only through the intervention of mechanical and electrical devices. It is a non-logical sequence of noises, musical tones, talking, shouting, and wailing, recorded on tape and performed only with a phonograph. Schaeffer takes advantage of the professional devices and tricks of the sound studio, altering pitches and timbres by rerecording bits of tape faster or slower, or backwards, and singling out whatever portions of sound (such as the vibration of a piano string after the hammer has struck, without the percussion of the stroke itself) seem useful to his inscrutable purpose."

Those who have struggled with the pretentious obscurities of Mr. Schaeffer will be grateful to Mr. Smith for his clear and concise description of this work. Out of this experimentation something valuable may well emerge, but it is plain from Mr. Schaeffer's book that the actual experiments in sonority and design will be more significant than the nebulous theorizing that accompanies them.

—R. S.

Biographical Sketch Of Mozart's Sister

NANNERL. By Walter Hummel. Vienna: Amalthea Verlag. 1952. \$3.

As a belated appreciation of the 200th anniversary of Mozart's sister's birth, which was celebrated last year, Walter Hummel, a member of the Salzburg Mozarteum, publishes this touching sketch of the life of Nannerl, as far as it could be reconstructed from old letters and documents. Maria Anna Mozart, at first the faithful artistic companion of her brother, gave up a promising career to devote her life to keeping house for her father. Mozart himself esteemed his sister's advice greatly and remained her devoted brother and

friend up to his marriage to Konstanze. Nannerl, who cherished the wonderful memories of her youth when she traveled with Wolfgang through Europe and was admired by kings and queens, later became the wife of a much older man and was known as an excellent spouse and mother. Much tragedy surrounded this radiant woman: Her talent was completely overshadowed by her brother's growing fame, and she lost all her loved ones before she died, blind, forgotten, alone and poor. The author re-creates much of the beauty to be found in Nannerl's character, and the reproduction of letters, programs, and entries in her diary, together with some rare and fine pictures, add to the book's elegiac charm.

—R. B.

Two Books For Organists

THE ORGAN. By William Leslie Sumner. New York: Philosophical Library. 1952. \$10.00.

Dust-jacket blurbs are seldom the most accurate sources of information about new books, but the one for this volume describes the contents exactly and is well worth quoting. "Predominantly historical in outlook, [the book] provides a comprehensive account of the development of the genuine pipe organ, an instrument of music with its own identity, from the earliest times until the present century. Several chapters deal with the organ in Britain, America, France, Germany and elsewhere. There is a glossary of organ stops, a section on acoustics, structure and mechanism; also a short section on the use of the organ . . . An extensive appendix contains a large selection of organ specifications, and the book is illustrated with many plates and diagrams."

The author, formerly organist at King's College, London, has discussed all these topics so completely, clearly, and intelligently, that the price of the book remains its only objectionable feature. There are other books that devote more space to the mechanical marvels of twentieth-century instruments, but, as Mr. Sumner so wisely states in his preface, "The most perfect mechanisms in the world, actuated from an elaborate console of advanced design, do not make an organ, which is only a machine up to its pipe-feet." He recognizes, however, that although the tone quality of the instrument is the most important aspect of it, "this is sometimes overlooked". A masterpiece of understatement!

—A. H.

THE ORGANIST AND CHOIRMASTER. By Charles L. Etherington. New York: Macmillan. 1952. \$3.75.

This book, which is intended for church musicians unfamiliar with Anglican services and traditions, reflects the standards and ideals of good Anglican practice in the early 1900s.

—A. H.

Green's Life With G. & S.

HERE'S A HOW-DE-DO. By Martyn Green. New York: W. W. Norton. 1952. \$3.75.

Martyn Green, one of today's best-known Gilbert and Sullivan exponents, has written a pleasant, anecdotal autobiography that should interest G. & S. devotees. Two things stand out in his story. Although a World War I leg wound was pronounced permanently crippling, it did not stop his determination to go on the stage. Throughout the book there runs an undercurrent of dissatisfaction with the D'Oyly Carte management. He finally left the company for good, and now—fortunately for Americans—he heads the S. M. Chartock company presenting G. & S. in this country.

—R. A. E.

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George Rochberg Wins Gershwin Memorial Contest

George Rochberg, of Philadelphia, is the winner of the eighth annual George Gershwin Memorial Contest for the best original, unpublished orchestral composition by a young American composer. Mr. Rochberg, who is a faculty member of Curtis Institute and music editor of the Theodore Presser Company, will receive a \$1,000 award for his *Night Music*, which will have its Premiere at one of the regular concerts of the New York Philharmonic-Symphony early in 1953.

Carpenter Is Honored By Chamber-Music Program

The Library of Congress presented a concert in memory of John Alden Carpenter on Dec. 5. Performing artists in the concert, sponsored by the Elizabeth Sprague Coolidge Foundation, were members of the New Music Quartet, assisted by George Roth. The program consisted of the late composer's Quintet, Violin Sonata, Quartet, and Concertino. Autograph manuscripts bequeathed to the library by the composer and other Carpenter memorabilia were concurrently on display.

First Performances in New York Concerts

Concertos

Bloch, Ernest: Concerto Symphonique, for piano and orchestra (Boston Symphony, Dec. 3)
Menotti, Gian-Carlo: Concerto in A minor, for violin and orchestra (Philadelphia Orchestra, Dec. 9)
Roussel, Albert: Concerto for Piano and Orchestra (New York Philharmonic-Symphony, Dec. 4)
Smith, Russell: Concert Piece for Piano and Small Orchestra (Little Orchestra Society, Dec. 8)

Chamber Music

Bartlett, Wesley: Concertino for Clarinet and String Quartet; Duo for Violin and Cello; Fantasy and Rondo for String Quartet (Composers Forum, Dec. 6)
Cheney, Timothy: String Quartet in C major (Composers Forum, Dec. 6)
Haijeff, Alexei: Princess Zondilda, sextet for violin, cello, flute, bassoon, trumpet, and piano (Philharmonic Chamber Ensemble, Dec. 6)
Hindemith, Paul: Septet (1948) (New Friends of Music, Dec. 7)

Choral Works

Haines, Edmund: Mary Saw Her Son (New York University-Smith College Concert, Dec. 5)
Meyerowitz, Jan: Music for Christmas (Collegiate Chorale, Dec. 15)
Poulenc, Francis: Four Motets for Christmas (Collegiate Chorale, Dec. 15)

Piano Works

Busch, Adolf: Sonata in C minor (Rudolf Serkin, Dec. 5)
Dohnanyi, Ernst: Burletta; Nocturne; Perpetuum Mobile (Ervin Laszlo, Dec. 6)
McLennan, John Stewart: Fantasy, Fugue, and Rigadoon (James Wolfe, Dec. 2)
Shepherd, Arthur: Capriccio No. 2 (Vivien Harvey, Dec. 6)

Orchestra Works

Spoehr, Louis: Symphony No. 7—Irlisches und Göttliches im Menschenleben (Little Orchestra Society, Dec. 8)

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Prisoners' March: For Orchestra

Recitals in New York

(Continued from page 11)
were in top form, completely in rapport with each other and with the music played. Working backwards chronologically was a happy thought, for anything after the Beethoven would have been anticlimactic. Not only does the Beethoven tower above the others as a work of art, but the Ajemian sisters showed an especial affinity for, and a deep insight into, the violin and piano sonata of this master. It would be difficult to conceive a more penetrating or imaginative performance of the Kreutzer than was achieved on this occasion.

—R. K.

Mieczyslaw Horszowski, Pianist Town Hall, Dec. 9

Mieczyslaw Horszowski chose an all-Beethoven program for his annual Town Hall recital. Opening with the first of the 32 sonatas, Op. 2, No. 1, in F minor, the pianist then turned to the last three—Op. 109, in E major, Op. 110, in A flat major, and Op. 111, in C minor.

Mr. Horszowski surveyed these works from an Olympian height and gave them a transcendent and luminous reading, not with the white hot incandescence of the sun but rather with a reflected, serene, and beautiful lunar light. This is not to say that Mr. Horszowski's Beethoven lacked warmth; it was just that the warmth was purged of human passions and foibles. This chaste, yet glowing, approach was an ideal one for the closing movement of the great C minor Sonata. One might prefer a more impassioned delivery of the opening movement, but the Arietta was sung on the keyboard with a tender simplicity and the closing pages spun out with an ethereal loveliness that defied

description. It was thus, too, with Op. 109. The closing variation here had the same ethereal quality, and the trills in both were played with magical perfection.

Beethoven's first sonata, with its boisterous Finale, needed a more down to earth touch than Mr. Horszowski gave it. One missed, too, the soaring and passionate qualities inherent in the A flat major Sonata. Yet, in their way, these also were given masterly performances.

—R. K.

Bach Aria Group Town Hall, Dec. 10

The Bach Aria Group, directed by William H. Scheide, presented in its first concert of the season the usual array of cantata arias and duets and three cantatas in their entirety—No. 37, *Wer da glaubet und getauft wird*; No. 51, *Jauchzet Gott in allen Landen*; and No. 97, *In allen meinen Thaten*.

Along with the regular members of the group—Eileen Farrell, soprano; Carol Smith, contralto; Jan Peerce, tenor; and Norman Farrow, bass—an excellent chorus and orchestra has been added, with Frank Briefff as the inspiring and capable conductor. Robert Nagel, trumpet; George Ockner, violin; and Harry Schulman, oboe, were the assisting artists for this concert, supplementing the regular instrumentalists—Robert Bloom, oboe; Maurice Wilk, violin; Bernard Greenhouse, cello; and Erich Itor Kahn, piano.

In a long and taxing program of rich musical fare (one is tempted to say enough for two programs) the brunt of the solo work fell to Miss Farrell. Not only did she meet the challenge magnificently from a musical standpoint, but as an endurance

test, too. In Jauchzet Gott, for instance, where the soprano is the only soloist, the opening and closing arias are of exceptional technical difficulty, and Bach, intent upon making as joyful a noise unto the Lord as possible, did not help matters for the singer by adding rich contrapuntal instrumental backgrounds and blazing trumpet obbligatos. If Miss Farrell here became a bit strident now and then on the high notes, the fault was understandable. She had to compete, too, with the glorious trumpet playing of Robert Nagel.

Miss Smith, with her rich, warm contralto voice, did some of the most communicative and evocative singing of the evening in Leg' ich mich späte nieder, from the 97th Cantata. Mr. Peerce, whose voice sounded strained and tight at the beginning, warmed up as the program progressed. Mr. Farrow sang the bass arias with a simplicity and ease that belied their difficulty, and he gave the impression of being the most seasoned Bach singer of the group.

Musically, the finest item in the program was the opening Choral Fantasy of the 97th Cantata. Here, under Mr. Briefff, the chorus and orchestra achieved a balance, a perfection of ensemble, and a tonal splendor that was completely satisfying.

—R. K.

Maurice Eisenberg, Cellist Kaufmann Auditorium, Dec. 10

Mr. Eisenberg's playing on the cello was solid, respectable, and experienced, and with an easy cantilena to work with he could, as in the Bach-Kodaly chorale-prelude Our Father Which Art In Heaven, produce a sonorous, if overripe tone. But a certain facile casualness in his playing kept such works as the Bach Suite No. 4, in E flat major, and the Beethoven Sonata in D major, Op. 102, No. 2, quite firmly anchored to the ground. Mr. Eisenberg's accompanist, Otto Herz, was in most ways pedestrian to the point of inadequacy, and it was perhaps he, more than the cellist, who buried the evening in an almost total lackluster. The program also included Fauré's Second Sonata, Stravinsky's Serenata e Aria, and Schumann's Adagio and Allegro, Op. 70.

—W. F.

Carolyn Elder, Pianist Town Hall, Dec. 11 (Debut)

Carolyn Elder's Town Hall debut was an unusually promising affair. The young pianist's playing was lucid, stylistically sensitive, and by no means lacking in originality of intellectual and emotional perception. The sounds she made were both lovely and varied; she managed to make the Bach Chromatic Fantasy and Fugue, the Mozart Sonata in F major, K. 332, and the Schumann Carnaval sound like they were all by different composers and of different periods, even though she, like so many young pianists, let the Carnaval go weak under her fingers through lack of endurance. Miss Elder also performed pieces by Roger-Ducasse, Castelnovo-Tedesco, and Ravel; she played them intelligently and expressively. All in all, there was nothing earth-shaking, but the playing was refreshingly above average.

—W. F.

Original Don Cossack Chorus Carnegie Hall, Dec. 12

Serge Jaroff led the Original Don Cossack Chorus and Dancers in a program that offered arrangements of Russian sacred and folk music and works by Tchaikovsky, Glinka, and Gretchaninoff.

—N. P.

Anna Russell, Comedienne Town Hall, Dec. 12

The brilliant musical satirist Anna Russell included two new numbers on her request program at her second

appearance this season. They were Rollicking Roving Rogue, by Manda- lay Kipling, a murderous take-off of the encore songs beloved by baritones, and an equally pointed imitation of the Supper Club Style, the tale of an alley cat who climbed high in society. She repeated her unique analysis of The Ring of the Nibelungs; her contribution to Music Appreciation, a lecture on the French Horn; and her inimitable Thoughts on Popular Singing. The program also included many other favorites. By the end of the evening the audience was so weakened by laughter that it scarcely had strength to go home. Miss Russell's one encore, a combination of bits from Carmen and a square dance calling, was as hysterically funny as everything else had been.

—R. S.

Witold Malcuzynski, Pianist Carnegie Hall, Dec. 13, 3:00

Witold Malcuzynski, Polish pianist, gave his second Carnegie Hall recital of the season to a large and enthusiastic audience; his program was devoted entirely to the music of Chopin. Mr. Malcuzynski was generally in excellent form and managed to generate a good deal more expressive warmth than he did in his previous recital of the season. He seemed to both know and love all of the music on his program, and he played it that way.

—W. F.

Columbia University Chorus McMillin Theatre, Dec. 13

Jacob Avshalomoff directed the Columbia University Chorus in a program that held Schein's motets Wohl dem der den Herren fürchtet and Ehr sie Gott in der Höh allein and three madrigals from his Diletti Pastoral; Copland's In the Beginning, and Bach's Jesu meine Freude. Madeleine Vose was soloist in the Copland work.

—N. P.

Walter Hautzig, Pianist Town Hall, Dec. 15

Walter Hautzig had technique to spare, but there was a low incidence of communication in this recital. The first item, Bach's Prelude and Fugue

(Continued on page 27)

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Recitals

(Continued from page 26)

in C sharp minor, was most effectively done; the pianist's sobriety and tendency to the metronomic were well matched with his marvelous powers of control. But there was something wanting in his interpretation of Beethoven's Waldstein Sonata and Schumann's Davidibundkertänze. Both were played with infinite attention to detail, and at no time did the pianist fail to master the technical problems involved. He pounded a good deal, however, and even though he dropped none of the great handfuls of chords the performances were not satisfactory. Much of his obvious tenseness was manifest in his playing, too. In the Schumann work he somehow managed to lose his war to the Philistines by missing the poetry and humor of these little pieces. Neither Eusebius nor Florestan were admitted to the prevailing grim atmosphere of the evening, which ended with the Chopin Sonata in B minor.

—J. L.

Collegiate Chorale Hunter College, Dec. 15

The Collegiate Chorale was under the direction of Margaret Hillis, its assistant director, in this, its seventh Christmas concert. Beethoven's Mass in C dominated the program, which also offered the first American performance of Francis Poulenc's Four Christmas Motets and the first performance anywhere of Jan Meyerowitz' Music for Christmas. The chances are, however, that some mem-

bers of the audience more or less tolerated these works in order to hear the group of familiar carols with which the concert ended.

Miss Hillis held her large array of performers in firm control throughout the evening, so that the assisting orchestra played almost as neatly as the chorus sang. The wisdom of including the long Beethoven mass in a festive Christmas program could be questioned, but except for the portions sung by soloists (who were drawn from the ranks of the chorus), the performance left little room for quibbling. It had strength, vitality, and intensity, as well as precision and tonal suavity.

Poulenc's beautiful a cappella motets—O Magnum mysterium, Quem vidassis pastores dicit, Videntes stellam, and Hodie Christus natus est—were exquisitely sung. Characterized by restraint and introspection, they are ideally suited for use in churches where Latin texts are acceptable.

Meyerowitz' Music for Christmas, for chorus, five soloists, and full orchestra, is devoted chiefly to the exuberant expression of Christmas joy. Although the work is not long, it is in seven sections and presents a somewhat unsatisfactory mixture of cantata and oratorio styles. The text is composed of Elizabethan poems, Bible verses, and at least one folk song. The piece may become popular due to its colorful and, at times, almost banal musical fabric, but it would have been more satisfying aesthetically had the composer not tried to incorporate so many literary and musical ideas in so short a composition.

—A. H.

Community Concert Representatives Hear Many Artists During Conference

THE 22nd annual organization conference of Community Concert Service, which began with the gala dinner on Dec. 1 celebrating Community's silver anniversary (reported in the previous issue of *MUSICAL AMERICA*), continued through Dec. 13. Following custom, the morning hours were devoted to business sessions at Carl Fischer Hall. In the afternoons conferees heard half-hour programs in which various artists appeared. Recitals, concerts, and opera performances at Town Hall, Carnegie Hall, and the Metropolitan Opera House usually occupied the conferees' time in the evenings.

On Tuesday, Dec. 2, the artists who took part in the brief programs were Lelia Gousseau, pianist, and Emily Frankel and Mark Ryder, dance duo. Zino Francescatti's violin recital in Carnegie Hall was the major event for that evening.

Aldo Parisot, cellist; the Men of Song (John Campbell and Alfred Kunz, tenors; Roger White, baritone; Edmond Karlsrud, bass; and Charles Touchette, pianist); Vivian Della Chiesa, soprano; and Morley and Gearhart, duo-pianists, were heard on the afternoon of Wednesday, Dec. 3.

Artists appearing on Thursday, Dec. 4, were the Song Masters (John Petersson and Jack Prigmore, tenors; Joseph Frederic, baritone; and Ivar

evening's schedule.

A new instrumental group, known as Roman Totenberg, violinist, and Ensemble; the Becker Ensemble (Mary Becker, violinist; Marcia Barbour, cellist; Barbara Elfenbein, pianist; Ramona Dahlberg, flutist); and John Sebastian and Dorothy Jarnac, harmonica and dance duo, took part in the proceedings on Wednesday, Dec. 10.

On Thursday, Dec. 11, the artists who appeared were Kenneth Smith, baritone; Ricardo Odnoposoff, violinist; Fedora Barbieri, mezzo-soprano;

Conrad Thibault, baritone; and the Little Orchestra Society (in rehearsal).

Todd Duncan and Camilla Williams, baritone and soprano; Carroll Glenn and Eugene List, violinist and pianist; and Nancy Carr, soprano, were the recitalists on Friday, Dec. 12. In the evening the Original Don Cossacks, directed by Serge Jaroff, were heard in Carnegie Hall.

Witold Malczynski's piano recital in Carnegie Hall on Saturday afternoon, Dec. 13, ended the musical events in the conference.

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Orchestras in New York

(Continued from page 8)
as beautifully as Mr. Monteux and the Boston Symphony performed it. The second of the three movements still has magic in it. Although the idiom is reminiscent of the impressionism of the French school, the spirit of this music is German romanticism. It might have been inspired by a poem by Eichendorff. This scherzo is so far superior to the other movements that it might well be played separately.

Mr. Monteux conducted the Schumann Symphony with great finish if not with the utmost imagination or warmth. His interpretation of Ein Heldenleben was magnificent, the grandest I remember since Mengelberg's. The sprawling tone poem was unified by his conception, and the orchestra seemed to know exactly what he wanted down to the last 32nd note. The Boston Symphony sounded like its old self.

—R. S.

Philharmonic Chamber Ensemble

Kaufmann Auditorium, Dec. 6

The Philharmonic Chamber Ensemble, which gave a concert in the New Friends of Music series at Town Hall on Nov. 16, opened its own second season of three concerts at the Lexington Avenue YM & YWHA on this occasion. Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony from which the members of the ensemble are drawn, led the final work in this program, Prokofieff's Quintet, Op. 39, for violin, viola, oboe, clarinet, and contrabass. Mozart's Divertimento No. 7, K. 205; Ravel's Introduction and Allegro; and Milhaud's La Cheminée du Roy René were also played, in addition to Alexei Haieff's Princess Zondilda, a sextet for violin, cello, flute, bassoon, trumpet, and piano, which was given its first performance.

—N. P.

Philharmonic-Symphony Observes Anniversaries

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Lelia Gousseau, pianist. Carnegie Hall, Dec. 7, 2:30:

Toccata and Fugue in C major... Bach
(Arranged by Leo Weiner)
Symphony No. 5... Beethoven
Piano Concerto No. 4... Saint-Saëns
Capriccio Espagnole... Rimsky-Korsakoff
The Stars and Stripes Forever... Sousa

On Dec. 7, 1842, the old Philharmonic Society gave its first concert, and the Beethoven symphony was included in this program to commemorate that event. The eleventh anniversary of the attack on Pearl Harbor was recognized with a hair-raising performance of the Sousa march. Just what prompted the addition of the Saint-Saëns and Rimsky-Korsakoff warhorses to the two already mentioned was not explained, but the Bach-Weiner item was repeated from the programs offered on the previous Thursday and Friday.

Following a somewhat sodden and opaque interpretation of the symphony, things took a turn for the better when Miss Gousseau joined the orchestra to give the old-fashioned concerto a buoyant and cleanly-articulated performance. The Capriccio Espagnole was given its due by Mr. Mitropoulos and his men, but it was hardly a strong enough work to give this program the fillip it needed.

—A. H.

Hindemith Conducts New Friends of Music Concert

In radiant good spirits, Paul Hindemith conducted four of his works in this unforgettable concert, given in the New Friends of Music series in Town Hall on Dec. 7. It was delightful to observe how eagerly the members of the Philharmonic Cham-

ber Ensemble responded to his slightest wish in matters of interpretation, and the music was of a kind we do not often hear, music composed with utmost technical mastery and at the same time with utmost intellectual power and spiritual integrity.

Hindemith's Septet (1948), for flute, oboe, clarinet, bass clarinet, bassoon, horn, and trumpet, had its first New York performance. It is a playful work, ending with a boisterous fugue on an old Bern march. The scoring is ingenious, as Hindemith's scoring for winds and brass invariably is, and the contrapuntal wizardry of the music is veiled by its touches of humor, lightness of texture, and rhythmic vivacity.

The program opened with the Kammermusik No. 3, Op. 36, No. 2, a cello concerto, with Laszlo Varga as soloist. This is true chamber music, yet the solo cellist has a more rewarding part than would be his lot in a splashier, virtuoso display concerto. The perfect integration of the cello with the ensemble and the exquisite sonorous colors of the work make it deeply impressive. Mr. Varga played superbly, surmounting the formidable difficulties of the solo part with deceptive ease.

Mr. Hindemith made a little speech of praise for Leonid Hambro after Mr. Hambro had performed the piano part in the Konzertmusik Op. 49, for Piano, Brass, and Two Harps. Hortense Monath had been originally scheduled to perform, but she became ill, and Mr. Hambro had only one day to work on the music, which he had never performed previously. It is an intricate, rhythmically complex part, yet one would never have guessed from his performance that he had not been practicing it for weeks. The music is curious. It lingers along in Kapellmeister style during much of its course, yet every now and then comes a passage of the greatest imaginative power and loveliness of sound. The use of the upper octaves of the piano with harp and other sonorities is worthy of a Ravel.

The Kammermusik No. 1, Op. 24, No. 1, with its Finale: 1921, has long been acclaimed a masterpiece. It is the portrait of an era, but it is also a supremely individual piece of music. The hypnotic rhythms, the fascinating scoring, and the witty harmony of this work have always been captivating.

—R. S.

Boston Symphony Gives Benefit for Pension Fund

Boston Symphony, Pierre Monteux conducting. Margaret Harshaw, soprano. Carnegie Hall, Dec. 7:

Overture to Leonore, No. 2, Op. 72... Beethoven
Symphony in D minor... Franck
Siegfried Idyll; Siegfried's Rhine Journey and Final Scene from Götterdämmerung... Wagner

In this concert for the benefit of the Boston orchestra's pension fund, Mr. Monteux presented a hackneyed program, but there was nothing hackneyed about his direction. The 77-year-old conductor got the Bostonians to play with the silken brilliance and transparency that used to be characteristic of the ensemble, and this sheer beauty of tone went a long way toward making the thrice-familiar scores sound fresh. Under Mr. Monteux's deceptively gentle guidance, the music was allowed to speak for itself, without rhetorical emphasis or melodramatic exaggeration; at the same time, the music never lost shape or coherence. The recurrent themes of the Franck and Wagner works were not offered with the insistence and sententiousness that make them so wearying; instead they fell pleasantly and often stirringly on the ear in logical sequence.

Margaret Harshaw's singing of the Immolation Scene from Götterdämmerung was exceptionally satisfying. Her sizable voice soared easily and richly to the climaxes, and it was malleable enough to shape and color the lyrical phrases with poignancy and tenderness. The collaboration of Miss Harshaw, Mr. Monteux, and the Boston Symphony in this noble music richly deserved the shouts of approval that came from the audience at the end of the concert.

—R. A. E.

Cecil and Glazer Soloists With Little Orchestra

Little Orchestra Society, Thomas Scherman, conductor. Winifred Cecil, soprano; Frank Glazer, pianist; Mannes Music School chorus, Sam Morgenstern, director. Town Hall, Dec. 8:

Overture from Suite No. 4... Bach
Concert Piece for Piano and Small Orchestra... Smith
(First performance)
First scene from Iphigenia in Tauris... Gluck
Symphony No. 7... Spohr
(First New York performance)
Two Psalms, for soprano and orchestra... Bloch
(Continued on page 29)



RECITAL DIVIDEND

Boris Goldovsky gives a brief piano lesson to Stephanie King, junior member of the Winfield (Kan.) Civic Music Association, at the time of his recital there. Looking on are E. Marie Burdette, Stephanie's teacher; W. W. Keith, mayor of Winfield; H. L. Barbour; and Mrs. Fred Study

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Orchestras in New York

(Continued from page 28)

In another of Mr. Scherman's adventurous programs, the greatest satisfactions were provided by the two vocal works. In the opening scene of Iphigenia in Tauris, Gluck has written dramatic music that is extraordinarily powerful and vivid as it describes the raging storm accompanying Iphigenia's cries to the gods for aid; the ensuing calm, and Iphigenia's noble, melancholy pleas for death. The moving and often bold harmonic progressions and the superb vocal writing are as impressive today as they must have been when first performed.

Miss Cecil sang with passion, nobility of style, and richness of tone, hurling with apparent ease the difficult tessitura of the opening passages. The chorus, singing offstage, added materially to the effectiveness of the scene, and Mr. Scherman conducted with his customary devotion.

According to the record, the Bloch psalms have not been given a symphonic performance in New York for twelve years. Their neglect seems inexcusable, for they represent the composer at his inspired best—in the idiom of Schelomo. The harmonic and orchestral texture is richly hued, reflecting the varying emotions in Psalm 137 (By the rivers of Babylon) and Psalm 114 (When Israel went out of Egypt), and the vocal line that weaves in and out of the instrumental fabric is wonderfully eloquent. Mr. Scherman and the orchestra met the challenge of the complex score admirably, and Miss Cecil once again sang with emotional appropriateness and vocal amplitude.

Taken in relation to its subtitle, The Earthly and the Godly in Men's Life, Double Symphony for Two Orchestras, the Spohr symphony seems merely quaint. The cosmic struggle described sounds as violent as a cricket match. Taken as pure music, the work is a strikingly-scored concerto grosso, with many excellent and original ideas that are repeated and extended until they become boring. Judiciously cut, the symphony would have a more durable charm. The small and large ensembles, not too well disposed around the small Town Hall stage for the best effect, played well, particularly in the tricky passages for wind instruments.

Russell Smith's Concert Piece, ably played by Frank Glazer in the solo part, is a small, busy work, first conceived as a ballet score. As such it might be useful, for it is rhythmically lively, once past the short, slow introduction. Standing alone, it has little to say, failing to develop interestingly some attractive thematic material.

—R. A. E.

Zimbalist Performs Menotti Concerto

Philadelphia Orchestra, Eugene Ormandy, conductor. Efrem Zimbalist, violinist. Carnegie Hall, Dec. 9:

Music for Shakespeare's Romeo and Juliet Diamond
Violin Concerto, A minor Menotti
(First New York performance)
Sinfonia Domestica Strauss

It was an excellent idea to pair the new Violin Concerto by Gian-Carlo Menotti with another contemporary American work on the first half of this program. And since both compositions were predominantly lyric in style, they went together very harmoniously. Mr. Zimbalist emerged from retirement to play the Menotti concerto. He is reported to have taken an active interest in its composition last summer, and he played it with unmistakable enjoyment. His interpretation had the fine taste and musical feeling that have always characterized his playing. Obviously Mr. Zimbalist has not neglected his violin



Efrem Zimbalist

Paul Hindemith

even though he has retired from the concert stage.

The concerto is a clever pastiche, tuneful, expertly scored, and vivacious. Its musical ideas are trivial; its development clear but not particularly forceful or inventive. Menotti fails in this work, as he has in every work of his I have heard outside the theatre, to create interesting thematic material and to work it out in an intellectually absorbing way. When he writes opera, he is inspired. When he writes orchestral music, he seems to me labored, tricky, and nervously superficial, like a man spouting epigrams to cover the poverty of his thought.

David Diamond's Romeo and Juliet music contains some of the most transparent, emotionally expressive passages he has written. The Balcony Scene suggests something of the Shakespearean magic; the portrait of Juliet and her Nurse has an appealing childlike simplicity of mood and texture; and the death scene is poignantly conceived, with sustained melodic phrases that die away like fading light. The thematic substance of this suite does not quite measure up to the harmonic treatment and the scoring, but the music is evocative and sensitive. Mr. Ormandy conducted the Menotti concerto and the Diamond suite devotedly, and brought both composers to the stage to share the prolonged applause that greeted their works. Mr. Zimbalist was also warmly welcomed. The evening closed with a muddy but rip-roaring performance of Strauss's household Heldenleben that dazzled the audience.

—R. S.

Szell Conducts Philharmonic-Symphony

New York Philharmonic-Symphony, George Szell conducting. Rudolf Firkusny, pianist. Carnegie Hall, Dec. 11:

ALL-BEETHOVEN PROGRAM
Egmont Overture; Piano Concerto No. 3; Symphony No. 6

In his first appearance this season as guest conductor of the New York Philharmonic-Symphony, George Szell presented an all-Beethoven program. Orchestral splendor and a thrilling climax marked Mr. Szell's searching reading of the overture, but the high point of the concert was Mr. Firkusny's warm, intimate, and subjective performance of the concerto. In this the conductor and the orchestra were in complete rapport with the soloist. Throughout, the pianist's tone was always beautiful, even in the most percussive passages. The delicate nuances and finely graded dynamics, the projection of sentiment without sentimentality, the lyricism of touch, and the glowing colors, with which Mr. Firkusny invested the Largo made it the most moving and memorable performance of the evening. The pace at which the Rondo was taken, while brisk enough to be exhilarating, allowed sufficient time for the pearly triplet passages in the piano part to be distinctly articulated; thus the whole movement became rhythmically alive and vitally exciting.



George Szell

Winifred Cecil

By an overmeticulous attention to details, Mr. Szell robbed the first two movements of the symphony of any spontaneity they might otherwise have had. One could find no fault with the remaining three movements, however, for the Merriment of the Country Folk was infectious, the Thunderstorm duly realistic, and the Shepherd's Song ended on a tender and wistful note.

—R. K.

Fiore Ensemble Carnegie Recital Hall, Dec. 12

Roland Fiore conducted a chamber orchestra in a program that held works by Gesualdo, Sammartini, Rameau, and Rossini, as well as Walter Piston's Sinfonietta; Paul Creston's Partita for Violin, Flute, and String Orchestra; and Tibor Serly's Three Songs from James Joyce. Hugo Kohlberg and Milton Witgenstein were soloists in the Creston work, and Victoria Sherry sang the Serly songs.

—N. P.

Concert Choir Schedules Four Programs

The Concert Choir, under the direction of its founder and conductor, Margaret Hillis, will give four programs in Town Hall this season. On Jan. 16, Monteverdi's Ave Maris Stella, Bach's Magnificat, Poulen's Exultate Deo and Salve Regina, and Schubert's Mass in G will be sung. The Feb. 12 concert will offer Mozart's Requiem, Bernard Haden's Three Divine Poems, six sixteenth-century Italian madrigals, and Poulen's Sept Chansons. On March 12, the choir will sing Bach's Motet No. 6, Lobet den Herrn; Carissimi's Jephtha, Ned Rorem's From an Unknown Past; and Brahms's Five Songs, Op. 104. Bach's B minor Mass will be sung on April 21, with the choir augmented for the occasion. An instrumental group will be used for each of the programs.

Honolulu Symphony Presents Walton Oratorio

HONOLULU.—The Honolulu Symphony, under the direction of George Barati, gave the first performance in Hawaii of William Walton's Belshazzar's Feast in its subscription series early in December. The Oratorio Society of Honolulu, directed by John Edmund Murphy, and Paul A. Hickfang, baritone, took part in the presentation. During the 1952-53 season the orchestra is also offering Hawaiian premieres of such works as Bartok's Rhapsody No. 1 for Violin and Orchestra, with Warren van Bronkhorst as soloist; Berlioz's Symphonie Fantastique; and Tchaikovsky's Fourth Symphony.

—HARRIET GALLETT

Naumburg Award Winner Signs with Columbia Artists

Lois Marshall, soprano and winner of the Naumburg Foundation Award, returned from her home in Toronto to sign a contract with Columbia Artists Management through the Judson, O'Neill, and Judd division of that office. Miss Marshall, who appeared in a New York recital on Dec. 2, is the first Canadian singer to win the foundation's award. In Canada she has sung with all the country's major orchestras and has done extensive recital work.

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The New York Singing Teachers' Association will make its first annual Town Hall Recital Award to a singer selected from auditions to be held in February and March. On Dec. 16, the organization presented Judith Raskin, Alfred Medinets, and Clifford Snyder in the first of two young artists' concerts to be given at Carl Fischer Hall this season.

The Fontainebleau Alumni Association re-elected Quinto Maganini president in a meeting held at the National Arts Club last month. The list of officers also includes Allen Townsend Terrell, Sally Knight Lawson, and Salvatore Valastro, vice-presidents; Vera Hall, recording secretary; Guelda Sherman, corresponding secretary; Lillian Brunett, treasurer; and Iris Fribrock, assistant treasurer. The association is composed of graduates of Fontainebleau School in France, which holds sessions every summer for American students of music and the fine arts.

The New York College of Music opened a series of concerts devoted to music of various nations with a program, given on Dec. 14, that listed music by Dutch and English composers of the past 600 years. The works were played and sung by a madrigal group, a recorder ensemble, solo singers, and other ensembles. Subsequent programs will offer compositions by German, Italian, French, Slavic, and American musicians.

The Sperber-Hopkins School of Singing has several pupils who are active this season. Among them are Frank Bevilacqua, who is on tour with the London Opera Company; Leonard Danza, who appeared recently on the Stars of Tomorrow program over station WHOM; Wallace Thompson, who was soloist with the St. John's Methodist Church Choir, in Newark, in a concert given in November; and Nicola Lanni, who is tenor soloist at Holy Trinity Church in Hewlett, N.Y.

The Greenwich House Music School presented its opera department in two performances of Laurence Jaeger's new version of Hansel and Gretel on Dec. 14. Anne Jaeger was the stage director, and Henry Bloch conducted.

The New York Historical Society is presenting a series of free weekly Sunday afternoon concerts that began in December and will run through

March. Sigmund Spaeth was guest speaker at the first program, which was played by Mary Gale Hafford, violinist, and Juliette Arnold, pianist. Among the other performers scheduled for performance in the series are the Woodstock Quartet, the Branscombe Chorale, the New Jersey Chamber Music Guild, Louis Persinger, and Paul Doktor.

The Vocelli Choral Society sang a Christmas program at the Seaman's Institute on Dec. 13. It also sang at St. Agnes' Church in a service on Christmas Eve.

Mu Phi Epsilon's New York chapter presented Eda Schlatter in a studio piano recital last month. Miss Schlatter spent seven months in Europe on a scholarship for foreign travel and study awarded by Mu Phi Epsilon's alumnae chapter in Los Angeles.

The Brooklyn Music Teachers Guild sponsored the first in a series of four informal concerts at the Brooklyn Academy of Music when Margaret Wilson gave a piano recital there on Dec. 14.

Lotte Leonard's pupil Mattiilda Dobbs, now on a concert tour of Sweden, will go to Italy to sing the role of the Queen of the Night in Mozart's *The Magic Flute*.

Other Centers

The Los Angeles Conservatory of Music and Arts was given full membership in the National Association of Schools of Music when that organization held its convention in Chicago recently.

The Bob Jones University Opera Association gave performances of Tosca on Dec. 10 and 12 with Willa Stewart, Eugene Conley, and Martial Singer as guest artists. Karl Keefer conducted.

The Smith College Opera Workshop, in co-operation with the Northampton Parent-Teachers Associations, gave two free performances of Hansel and Gretel for school children on Dec. 13 and 15. The cast was composed of Smith College students and residents of Northampton and Springfield. Fourteen children made up the angel ensemble. John Hanks directed.



The Manhattan School of Music orchestra rehearses under the direction of Jonel Perlea, its new conductor

Jonel Perlea Conducts Manhattan School Orchestra

On Dec. 2, the Manhattan School of Music presented its orchestra in its first concert under the direction of Jonel Perlea, who joined the faculty of the school this season. Mr. Perlea led the large body of young instru-

mentalists in spirited and colorful accounts of Beethoven's Leonore Overture No. 2, Respighi's The Birds, and Elgar's Cockaigne Overture, and he ended the program with a performance of Brahms's Symphony No. 2. The Manhattan Orchestra will play its next concert at Hubbard Auditorium on Jan. 21. —A. H.

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The Fall Musical Season in Rochester

ROCHESTER'S staid musical audience rose as if with one mind to give a standing ovation to one of the most vigorous and exciting performances ever heard in the Eastman Theatre when the Danish National Radio Orchestra, conducted by Erik Tuxen, played here on Nov. 20. The tremendous verve and vitality, marvelous sense of music-making, dynamic range, and remarkable cohesion of the ensemble were a radiant testimony to the musicality of the tiny nation it represents. The program brought among other works Carl Nielsen's Fifth Symphony, which has a grandiloquence and stature too often lacking in would-be symphonies.

Rochester's music season was officially opened on Oct. 15, when Howard Hanson led the Eastman-Rochester Symphony in a program devoted to American works. Included were three short works by Samuel Barber—the School for Scandal Overture, the First Essay, and the popular Adagio for String Orchestra—two lamentably minor tone poems by Edward MacDowell, Hamlet and Ophelia, played in commemoration of Mrs. MacDowell's 95th birthday; Hanson's own charming and felicitous Serenade for Flute, Harp, and String Orchestra, with Joseph Mariano and Eileen Malone in the solo parts; and Morton Gould's rousing Latin-American Symphonette.

On Oct. 17, Ballet Theatre gave its initial performance here, presenting Theme and Variations; Agnes de Mille's new ballet, The Harvest According, which was warmly received; the Nutcracker pas de deux; and Les Patineurs. There was memorable dancing in leading roles by Igor Youskevitch, Mary Ellen Moylan, Alicia Alonso, and John Kriza, but the lack of precision in the corps de ballet (perhaps brought about by the ragged and less than adequate orchestral accompaniment) was disappointing.

The second program, on the following evening, offered Constantia, Fancy Free, the Black Swan pas de deux, and Graduation Ball.

The Eastman String Quartet (André de Ribaupierre, Paul White, Francis Tursi, and Gabor Rejto) presented a program of standard works on Oct. 28. The playing for the most

part tended to be ragged and all top and bottom.

On Oct. 30, Erich Leinsdorf conducted the Rochester Philharmonic in its initial concert of the season. Mendelssohn's Overture to A Midsummer Night's Dream, Pizzetti's Concerto dell' Estate, and Beethoven's Eroica Symphony made up the program.

The world premiere of Lee Hoiby's Hearts, Meadows, and Flags and the two suites from Prokofieff's Romeo and Juliet were among the works offered on Nov. 6.

The following week, the Overture to Nicolai's The Merry Wives of Windsor; Rachmaninoff's Third Symphony; and Brahms' First Piano Concerto, with Lelia Gousseau as soloist, were heard.

It will be noted that a common thread runs through this year's orchestra series: Mr. Leinsdorf has promised to place on each program a work inspired by the plays of Shakespeare.

—LEON RICKLIS

Miami Opera Guild To Give Double Bill

MIAMI. — Salvatore Baccaloni and Regina Resnick will head the cast of the Opera Guild of Greater Miami productions of Cavalleria Rusticana and Gianni Schicchi on Jan. 17. Other leading roles will be filled by Dorothy MacNeil, David Poleri, and George Chapliski. The local orchestra and chorus will be conducted by Carlo Moreesco, of the Philadelphia La Scala Opera Company.

The second opera on the guild's schedule is La Traviata, with Eleanor Steber, Charles Kullman, and Robert Weede. Emerson Buckley will conduct.

The first production of the Opera Guild was Pagliacci, given in 1942 in local high school auditorium with its founder and artistic director, Arturo di Filippi, singing the role of Canio. Rehearsing in private homes and supported by a few businessmen, the little company of volunteer singers aroused public interest to the point that, in 1947, Mr. Filippi was able to produce two operas each season and to invite guest artists to Miami for principal roles.



DIVA ON WEST COAST

Members of the Modesto (Calif.) Community Concert Association bid farewell to Helen Traubel the day after the soprano gave a recital for them. From left to right are Mrs. Edna Barr Love, first vice-president; Ronald Bates, treasurer; Miss Traubel; Mrs. George Feher, general chairman; Mrs. Richard Waring, secretary; Dr. William E. Rader, president

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New York City Opera Company Presents Bartok and Menotti Works in Chicago

By LOUIS O. PALMER

Chicago
THE New York City Opera began a three-week engagement at the Civic Opera House on Nov. 12. The activities on stage were small competition for the real hero of the opening-night production, *Tosca*. That hero was Tullio Serafin, under whose direction the orchestra sang with authority and beauty. The singers on the whole were not so much drowned by the orchestra as shamed by it. Of all the cast, only Walter Cassel, the Scarpia, was its match vocally. Both Anne McKnight and David Poleri, in the other leading roles, made unpleasant sounds when they sang above a mezzo-forte.

In contrast, there was much to commend in the musical values of the performance on Nov. 14 of Bartok's *Bluebeard's Castle*. Controversial though the staging may be, the music asserted its supremacy through the intelligent singing of Ann Ayars and James Pease, under Joseph Rosenstock's direction. Completing the double bill, Menotti's *Amahl and the Night Visitors* proved its stagewise superiority and musical inferiority to the Bartok opera. With the exception of Rosemary Kuhlmann, the Mother, the cast was undistinguished.

In *La Bohème*, on Nov. 15, two new artists proved an excellent example of the law of compensation. Christine Palmer was visually attractive as Musetta, but vocally unappealing. Donald Gramm, as Colline, possessed a bass-baritone voice of uncommon beauty, but was visually unconvincing.

With two weeks of concerts behind it, the Chicago Symphony and its conductor, Rafael Kubelik, hit their stride in the third concert of the season, on Oct. 16. It would be difficult to decide which half of the concert was the better. The first presented Irmgard Seefried in a group of three arias, while the second held Mahler's Ninth Symphony. Miss Seefried's warm, clear voice was given a superb background by Mr. Kubelik and the orchestra, while the Mahler proved to be one of the most mature interpretations the conductor has given Chicago. Miss Seefried was soloist of the preceding Tuesday concert, as well, and should now be assured of a cordial welcome in Chicago at any time she cares to appear.

Kubelik Conducts Ma Vlast

On Oct. 23, Mr. Kubelik paid homage to his native Czechoslovakia and one of its best known composers in a performance of the complete set of tone poems called *Ma Vlast*, by Smetana. Despite many moments of great beauty, the six separate movements are of unequal worth. Certainly taken in one dose, they prove to be indigestible to our present day audiences.

Raya Garbousova returned to Orchestra Hall on Oct. 30, as soloist in Barber's *Cello Concerto*. It was she who played it here a few seasons ago. This second hearing bolstered an earlier opinion that Barber's work has something to say in an idiom both elegant and American. Its musical values were heightened in the performance of both Miss Garbousova and the orchestra, conducted by Mr. Kubelik.

In the same program, Mr. Kubelik gave the American premiere of Hilding Rosenberg's *Concerto for Orchestra*. It is a long-winded, obtuse work, whose counterpoint sometimes wanders into the realm of twelve-tone techniques. Upon a single hearing, the first movement seemed to lack both

direction and focus, but the slow movement has atmospheric charm.

For his program of Nov. 6, Rafael Kubelik assembled another of his strange concoctions. Prokofieff's Classical Symphony opened the program. It was followed by Bach's E major Violin Concerto; Mozart's A major Violin Concerto, No. 5; and Roussel's Suite in F major. Szyman Goldberg was the soloist. Had the order of the Bach and the Mozart been changed, stylistic jolts would have made far more logic. As it was, the audience heard an excellent soloist given fine accompaniments in enigmatic musical surroundings.

Bruckner's lengthy Symphony No. 3 shared the program of Nov. 13 with only one other work, Brahms's Variations on a Theme by Haydn. Mr. Kubelik has long since proved himself a sympathetic and worthy interpreter of Bruckner's leisurely works. With this performance of the Symphony in D minor, he and the orchestra should be considered likely candidates for the Bruckner award. For ardent admirers of the composer, this was a reading of expansive and loving warmth.

Recitalists, Group Attractions

In his recital at Orchestra Hall on Oct. 19, Yehudi Menuhin presented a Sonata in G by Paul Ben-Haim which, despite its demands for pyrotechnical virtuosity, generates neither movement nor interest.

Roger Shaw and his Chorale moved into the same hall the following evening for their annual appearance here. The ensemble achieved its largest climaxes without once distorting the sound. It sang with spirit and elegance, moving easily from one musical period to another.

After too prolonged an absence from Chicago, Guiomar Novaes returned on Oct. 21 for an Orchestra Hall recital. The dignity and strength of her playing, as well as its sensitivity, were once again in evidence.

The troupe of Basque singers and dancers called Euzkadi made their first appearance at Orchestra Hall on Oct. 28. They romped about the stage for a little better than an hour, making their best effect in folk dances, games, and songs.

Both of Chicago's principal string quartets have undergone a change in personnel. In the Fine Arts Quartet, Sheppard Lehnhoff has been replaced by Irving Ilmer as violist. The transition was a particularly smooth one. In its opening concert of the season, at Fullerton Hall on Oct. 29, the quartet sounded excellent. Musical perceptivity and sensibility again ruled its playing. William Kapell joined them in the Brahms Piano Quintet in F minor.

The Roosevelt College Quartet had a new, distinguished cellist for its first concert this year, at Fullerton Hall on Nov. 5. Leopold Terapsulsky's tone was of a stature to cause a reshuffling of values in the ensemble. Oscar Chausow tried to bring his violin up to size, but the two inner voices were inadequate.

Czech Music in ISCM Program

Ludmila Bertlova, violinist and wife of Rafael Kubelik, was accompanied by her husband at the piano in a recital for the International Society for Contemporary Music at Fullerton Hall on Nov. 2. The music consisted entirely of Czech composers of a reasonably contemporary complexion. At her best, she is a competent performer, but throughout the evening it was Mr. Kubelik and his magnificent accompaniments who held the audience's attention.

MUSICAL AMERICA

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The Barber of Seville Is Given In a New Translation in Boston

By CYRUS DURGIN

Boston

THE New England Opera Theatre, directed by Boris Goldovsky, opened its seventh season with Rossini's *The Barber of Seville*, at the Boston Opera House on Sunday afternoon, Nov. 23. This, however, was the Barber with a difference.

It was sung in English, as are all productions of this company, in a fresh, idiomatic translation by Mr. Goldovsky and his able associate, Sarah Caldwell. But Mr. Goldovsky had wished to restore the work as nearly as possible to its original state. He returned the role of Rosina to a mezzo-soprano (Rosalind Nadell); cut a lot of recitative, while retaining enough to advance the story; made Bartolo a credible and mercenary fellow, not a clown (although Robert Gay acted him mainly as a bumbling Old Party).

The music-lesson scene found the disguised Almaviva and Rosina discussing their plans in a sort of musical code, and the lesson piece was by Rossini, not some anachronistic interpolation like Proch's Variations. There was less than the usual amount of horseplay when Almaviva pretended to be a swaggering, drunken officer. The part of Bartolo's servant, Ambrogi, was omitted entirely, and the name of Berta was changed to Marcellina, to correspond with *The Marriage of Figaro*.

This was a good performance, which increased in sparkle as time went on and reached its peak in the third act. But I still hold to my theory that no Anglo-Saxons, however gifted, can match the ebullient Latins with *The Barber of Seville*. Only praise is due the singing of Rosalind Nadell, Raymond Smolover (Almaviva), Mr. Gay, Mac Morgan (Figaro), Nancy Trickey (Marcellina), and Robert Mesrobian (Basilio). Mr. Goldovsky's conducting showed his usual high competence, and so did his staging.

Monteux Conducts Symphony

The Boston Symphony's guest conductor of the season, Pierre Monteux, whose energy at the age of 77 is astounding, made his advent at Symphony Hall with the concert on Nov. 18. His introductory program consisted of Beethoven's Leonore Overture No. 2, Max Reger's Romantic Suite, and Schubert's great C major Symphony. Every item was a model of clean, clear orchestral execution, right in style and consistently polished.

In the Friday and Saturday concerts of Nov. 21 and 22, Mr. Monteux repeated the Reger suite and otherwise offered the Overture to Cimarosa's Il Matrimonio Segreto (unaccountably never performed by this orchestra before) and Strauss's Ein Heldenleben, which had gone unheard here since 1937. The soloist was the estimable Elena Nikolaidi, who, once a tremolo—perhaps from nervousness—had vanished from her sumptuous contralto voice, dealt heroically with two Gluck arias, Che farò senza Euridice and Divinités du Styx.

It was a real pleasure to hear again the gorgeous sounds of Ein Heldenleben and to note its remarkable qualities of integration. Mr. Monteux's reading, so beautifully proportioned, so clear, so vigorous, recalled the late Serge Koussevitzky's formidable version of the score.

As for Reger's Romantic Suite, that to me was a waste of time. To be sure, the sound was beautiful, but a C major scale by the Boston Sym-

William Stevens



phony in such scoring would be as beautiful. Reger concocted here something of a blue-plate special: a little Wagner, a little Strauss, a little impressionism, and a little of himself—all done up in sumptuous fancy dress. Requiescat in pace!

Zimbler Group in Fourth Year

The Zimbler String Sinfonietta, founded by the Boston Symphony cellist Josef Zimbler and consisting of 22 string players from that organization, began its fourth season at Jordan Hall on Nov. 19. Interesting and most pleasurable, this concert began with Handel's Concerto Grosso, Op. 6, No. 12, and included Bartok's Sonata for Two Pianos and Percussion; Vivaldi's G minor Violin Concerto, with George Zazofsky as soloist; and Arthur Foote's E major Suite.

Bartok's adventures in rhythmic complication and variation are stupendous, and so are the blends and contrasts of timbres and colors. Gregory Tucker and Ivan Waldbauer, pianists, and Everett Firth and Donald Bush, percussionists—the latter jumping about like the proverbial one-armed paper hangers—did a noble and spectacular job.

Mr. Zazofsky played the lovely Vivaldi concerto with grace and polish, authority, and with no virtuoso airs. Foote's lyrical Suite, a true masterpiece, was not a good choice for so small an ensemble. Foote's writing demands larger forces to make his leading ideas plainly heard, especially in the soft prelude and the delicate pizzicato sonorities of the second movement.

The average debut recital is likely to be just another chore in the week's routine for the music reviewer. But all this was changed when William Stevens, Canadian pianist, made his first local appearance at Jordan Hall, on Nov. 23. Mr. Stevens proved himself a musician of stature. Technically he was admirably equipped, and he knew what he was about in matters of style and interpretation. His return will be anticipated with pleasure.

Morning Musicales Open

Pierre Luboshutz and Genia Nemenoff began the 25th season of Boston Morning Musicales, in the ballroom of Hotel Statler on Nov. 19. For a quarter-century (or almost), these concerts have been given on Wednesday mornings to aid the Boston School of Occupational Therapy. They have been a source of revenue for the school and a source of pleasure from, in the main, top-ranking artists. Luboshutz and Nemenoff, very popular here, included as their most substantial pieces Reger's grim and heavy Introduction, Passacaglia and Fugue, and Norman Dello Joio's On Stage ballet score. Everything went beautifully, except for one chord not-on-the-nose, in Reger. It is good to know that even these magnificent artists can, however rarely, make a mistake.

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San Francisco Radio Station Broadcasts Recordings of Local Symphony Rehearsals

San Francisco

WITH his second program as guest conductor of the San Francisco Symphony, Enrique Jordà again proved a conductor of skill and interest. The brief program, presented on Nov. 20 and 22, included Berlioz' Overture to Beatrice and Benedict, Wagner's A Siegfried Idyll, Turina's La Procesion del Rocío, and Dvorak's Fourth Symphony. Lyricism and dramatic fire, command of tonal color and mood, and musical sincerity gave integrity and beauty to all he conducted.

One of the bright ideas of the season, credited to Lloyd Yoder, manager of radio station KNBC, has been the broadcasting of half-hour recordings of symphony rehearsals, with the conductor's instructions included. With nine guest conductors on the schedule, the backstage close-ups should not want for variety of material.

Artists' Embassy and the Museum of Art jointly sponsored the presentation of some Japanese koto players and dancers. No one here is apt to deny the claim that the koto players—Utashito Nakashima, his daughter Yasuko, and Sachio Tanaka—are the finest in Japan. Their solos and concerted work certainly displayed more of the instrument's resources than had been previously revealed hereabouts.

Ana Maria and her Spanish Ballet introduced their amusing choreographic version of Carmen, after the usual Spanish dance numbers, to an Opera House audience, in the California Civic Music and Arts Foundation Series. Jeannette MacDonald, under the same management, did some exquisite singing and some that could not be so described.

George London's recital was impressive for the quality of his voice and excellence of his vocalization. Arias from Boris Godounoff and Prince Igor were the most satisfying of the interpretations. Harry Kaufman supplied beautiful accompaniments. In the concert given by the Original Don Cossacks, directed by Serge Jaroff, the most enjoyable factor was the tonal timbre in the Russian liturgical music.

Beautiful chamber - music playing

was heard when Ernest Michaelian, Hubert Sorenson, and Tadeusz Kadziela played music for violin, viola, and cello in the small Labaudt Gallery.

Vladimir Havsky, Manchurian-born Russian pianist, revealed matured concepts and excellent playing in his San Francisco debut in the Marines' Memorial Theatre. Joanne Brehm, soprano, showed a good voice badly produced in her recital in the same theatre, but her program was exceedingly choice.

Konrad Liebrecht, former concertmaster of orchestras in Europe, Hawaii, and the Orient, presented a program in the Museum of Art with the able assistance of Bernhard Abramowitz, pianist, and other artists. A new violin and piano sonata by John Verrall proved interesting.

A debut program more distinguished for content than performance was given by Nancy Cronburg, soprano. Notable among her novelties was The Tree of Song, by her accompanist Wendell Otey. The Cuban pianist Ramundo Llada played Brahms, Mozart, and Chopin works in a gentle, pleasantly musical manner in the Marines' Memorial Theatre.

MARJORIE M. FISHER

Leinsdorf Conducts San Francisco Symphony

Erich Leinsdorf, conductor of the Rochester Philharmonic, left on Dec. 24 for California and a three-week round of engagements with the San Francisco Symphony. Mr. Leinsdorf's programs will range from Lee Hoiby's Hearts, Meadows and Flags to Bach's St. Matthew Passion.

Jean Casadesus To Return For American Engagements

Jean Casadesus will appear in Paris with his parents, Robert and Gaby Casadesus, in three-piano works during January and then return to the United States to complete his current American tour. By April, when his present engagements will be fulfilled, the younger Mr. Casadesus will have played in 24 states.

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Personal Direction: Horace J. Parmaleo

Columbia Artists Management, Inc.

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Personal Direction

Kurt Weinholt

ROSE	RISE	NAN	Personal Direction
Bampton	Stevens	Merriman	Judson, O'Neill & Judd
Soprano	Mezzo-Soprano	Mezzo-Soprano	
FRANCES	ALFRED and HERBERT	SUSAN	
Bible	Teltschik	Reed	Bartlett & Robertson
Mezzo-Soprano	Duo-Pianists	Ballad Singer	Duo-Pianists
WALTER	ALEC	TOSSY	EUGENE
Cassel	Templeton	Spivakovsky	List
Baritone	Pianist	Violinist	Pianist
NADINE	HELEN	GLADYS	OSSY
Conner	Traubel	Swarthout	Renardy
Soprano	Soprano	Mezzo-Soprano	Violinist
IGOR	DOROTHY	Vronsky & Babin	POLYNA
Gorin	Warenskjold	Duo-Pianists	Stoska
Baritone	Soprano		Soprano
GERHARD	FRANCES	GENEVIEVE	Personal Direction
Kander	Yeend	Warner	Horace J. Parmelee
Violinist	Soprano	Soprano	
ERVIN	Personal Direction		JOHN
Laszlo	Coppicus, Schang & Brown		Carter
Pianist			Tenor
CAROLYN	MARIO	Personal Direction	MILDRED
Long	Braggiotti	Andre Mertens	Dilling
Soprano	Pianist		Harpist
WITOLD	MISCHA	ELENA	
Malczynski	Elman	Nikolaidi	
Pianist	Violinist	Contralto	
DOROTHY	RUDOLF	RICARDO	
Maynor	Firkusny	Odnoposoff	
Soprano	Pianist	Violinist	
JAMES	CARROLL	GENEVIEVE	
Melton	Glenn	Rowe	
Tenor	Violinist	Soprano	
YEHUDI	SZYMON	GYORGY	
Menuhin	Goldberg	Sandor	
Violinist	Violinist	Pianist	
MONA	SASCHA	IRMGARD	
Paulee	Gorodnitzki	Seefried	
Mezzo-Soprano	Pianist	Soprano	

RISE

Stevens

Mezzo-Soprano

ALFRED and HERBERT

Teltschik

Duo-Pianists

ALEC

Templeton

Pianist

HELEN

Traubel

Soprano

DOROTHY

Warenskjold

Soprano

FRANCES

Yeend

Soprano

Personal Direction

Coppicus, Schang & Brown

MARIO

Braggiotti

Pianist

MISCHA

Elman

Violinist

RUDOLF

Firkusny

Pianist

CARROLL

Glenn

Violinist

SZYMON

Goldberg

Violinist

SASCHA

Gorodnitzki

Pianist

NAN

Merriman

Mezzo-Soprano

SUSAN

Reed

Ballad Singer

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GENEVIEVE

Rowe

Soprano

GYORGY

Sandor

Pianist

IRMGARD

Seefried

Soprano

JENNIE

Tourel

Mezzo-Soprano

Personal Direction

Judson, O'Neill & Judd

Bartlett &

Robertson

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EUGENE

List

Pianist

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Renardy

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MILDRED

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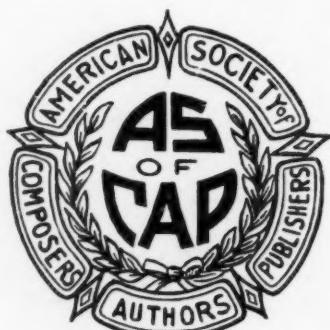
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